Novi Beograd Fall 2017

FUCK Frontex

re. The Goodiepal Equation – original soundtrack (O.S.T)

A computer letter for: Jonna Karanka

Dear Jonna Karanka, I'm sorry that I have not written to you for a long time I hope this make's up for it... -§§§-- Well check me out I am speaking directly into the machine, using a fancy speech to text - piece of software ---, which I have never tried before, so you have to --pardon me-- for the quality of this --- it is of course a bit of a joke------*** You have to speak very straight-forward and all my fancy homemade English goes right down the drain (I become a text operator ---NOT a communicator...-- I could have gone on for days about this things back in the days, -but- that you know already, so --- bla. Bla'ing about this would be a rather waste of your time)

Jonna Jonna -- I hope you are doing well, very well as a matter of fact--- BUT I will rush to tell you all of the things there have been happening in my life, and then a lot more... -- WELL-WELL-- first of all this is the soundtrack for Sami's film about me with the title: THE GOODIEPAL EQUATION - so I would defenetly like Eeva & him to be thanked for doing the hard-work and labour. **** From the bottom of Goodiepal's hart ´´´Danke...

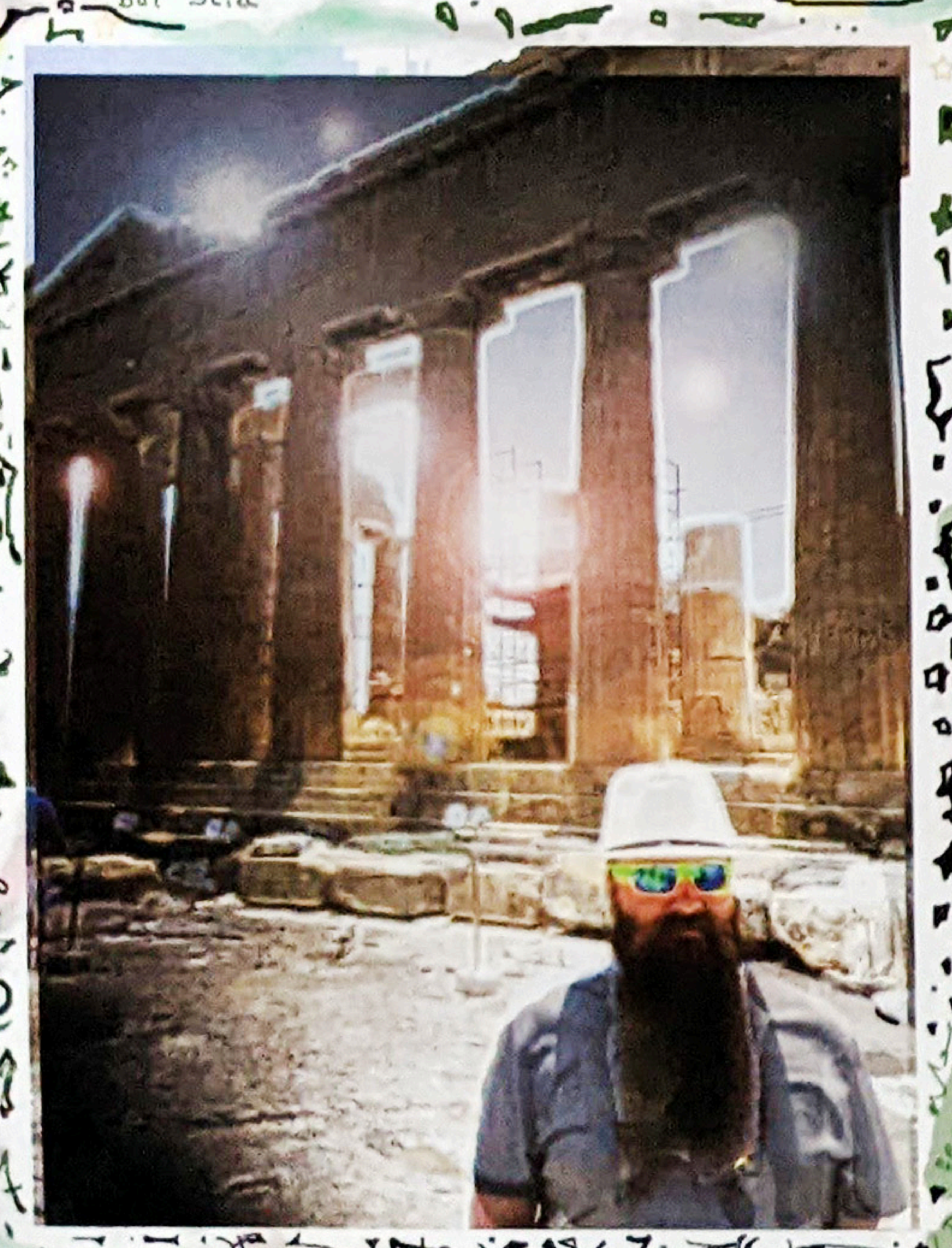
Now the original idea was that I should do the music for the film, but that is always surprisingly tricky, I mean should I go together with a few friends to a studio in the countryside and Rock out some --- pleasing "Forest Folk," -- as the English, once coined what YOU, Jan Anderzen and all of us was doing 16-12 years ago?? -- I do admit that the first ideas most people came to me with was something just like that... bad bad bad"" but then I had the idea that the film should not at all hold any music by my programming-hands..! -- I mean it was film about me so it would be super-cool if there was no music by me, does that make any sense? ?-?-? Yes yes ---- But Sami is not up for such ideas... ** unfortunately---..--- Well I tried to sneak in music by YOU, Birgitte Alsted & Barry Andrewsin Disko - but apparently when you're making a new film it has to be new music in it -- And since there was no budget for this it ended up with my own Music, SORRY - but really - really - really - I do not know who creates such rules, was films, and documentary films especially not meant to be this creative field where explosion upon explosion off creative outbursts should exist?_bla.bla.bla - some of the old music by you is directly masterpieces and probably better than anything I could come up whit...

Do you by change know this band? ??



Anyway for the last 14 years one of my favourite Rock-group's was called: Coolhaven, they were mainly active in and around the Netherlands, Belgian and Germany. -- A group which I as a humble solo act, have supported many a time, and it happened so that they had asked me to finish some recordings they had made for an album, as they putted it. - So hmm that could be the soundtrack right?? - Do you by any chance know them, Coolhaven I mean?? they were around a lot when you were in Belgium---???

--I find it hard when all your fellow artist's is cool'er then you, take a look at my friend Jesper Pedersen for an example, hove can you beat dat??—O.K. i updated the Picture But still



ANYWAY -- YES That would have been cool, a film with no music by The Goodiepal but only Music by his favourite band: Coolhaven... -- But guess what that music was also not in Sami's taste, -- But for all of the Coolhaven-lovers (if they still exist), I will like to stat that in my head, there music is the soundtrack for the Sami film_!, OH -- (which by the way, at the time of this Computer dictation I have still not seen... ## so I really hope it's a good one.)

--- When I release music it usually ends up as a failure somehow, which is in turn a good thing, because that makes people laugh a lot and making people laugh have brought me around the world, -- and some say that it even have inspired other entities to make music themselves, and much more than that, you can surely not ask for...& BLA. BLA: BLA.

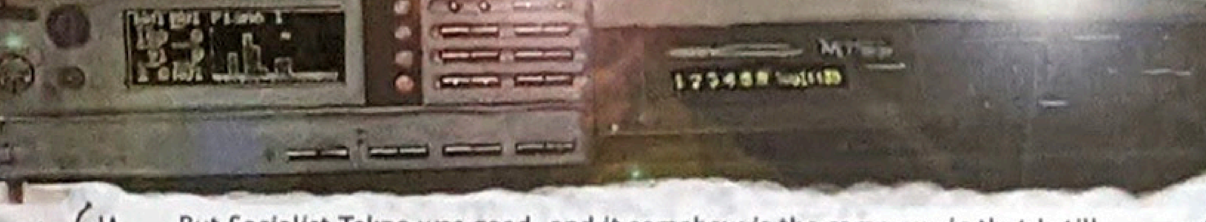
--- Anyway for about two years ago I was about to release a record-box'set for my good friend Peter Rehberg's label Editions Mego -DO YOU LIKE SOME OF THE EMEGO MUSIC??-? Well I like Peter and his work à lot, and he is always interested in working with me but at the end of the day he also gets very confused and usually very tired of my --label--- company .. Actuality I do think he is very tired of me""**! so I think he need a little rest, - ----ZZZZZZ.....zzzzzzz.-- Well the record happened but not exactly in a huge box'set as it was planned, but it is out there in a many formed variety, IT was also -Leaked—via two friends of mine: Dorothy Hexjelica Wins - & Ari Spool - (--you should surely meet them one day) --- %% Who sneaked the music into Wiki-media, and in that form I regarded it almost perfect, then a lot of haters on Wikipedia decided to remove it from the Goodiepal-Wiki-Page, where it had been present for a while, so now it is a bit harder to come by, anyway there was a lot off divisions of the music, --YES -- divided into sides of vinyl_LP's --- and on side Q - and side R: you could find: MUSIC FOR A FILM BY (Eeva &) SAMI, and that was my cousin: Peter Storm Wich, jens Benz (on drums), my friend Guido Zen & I who was trying to create some long flow's of musical events that would dictate Eeva & Sami's film work, hmmmm I like this music a lot, but Eeva nor Sami is persons who take dictations, or let themselves be dictated in anyway whatsoever... AND especially not by me ----- So so So my guess is that only fractions of this music have made it into the film. --## (but I do not know that yet!)

As you might know, I was between 1988 and 1999 --- pretty good with samplers, synth's and computers, and I recorded a lot of music, which we as a joke called Socialist Tekno, because I in comparison to a lot of my older tekno-friends did not really own any equipment myself, but was sharing a Roland MT-32 whit a few musical comrades, there mainly used it, as a sort of sound-card, for computer gaming... We would have the MT-32 for a week each and it would be passed around us on the Faroe Islands & in Denmark by post or foot. - I loved that machine, and you can hear a lot of it on these records, because that was what ended up in this film... mainly old --- Goodiepal €€€ - Music--§

SORRY.

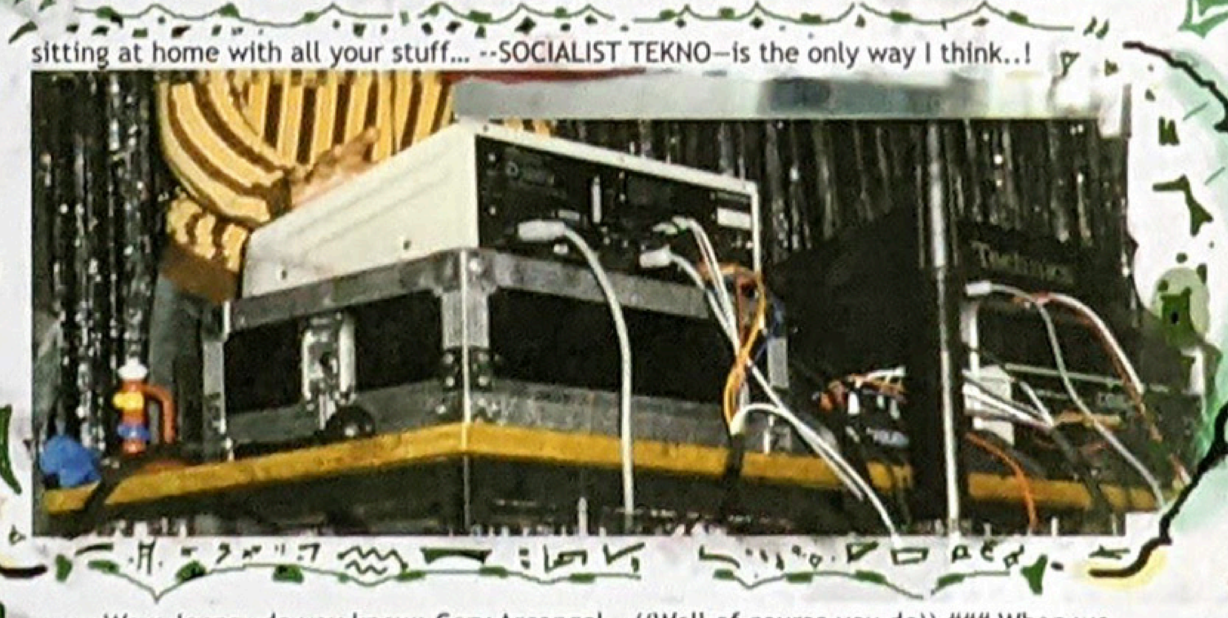
Sorry

Here a Roland MT-32 and a newer SoundCANVAS SC-88 -- I don't know much about the later, but you should really try it out, at least that is what I would like to...SOMEDAY - (On a extended note - you probably can get some of the same results - with a Roland D-05 - but that is a bit off-topic)



JA____But Socialist Tekno was good, and it somehow is the same music that I still perform today, (also with the band, but more about that later...) I still don't have any gear and I still rely on help from outside sources any time that I have to finish anything, so -pardon me- again -- this music is certainly not new, but it is what Sami took as his choice, for the main part of the music in his film.. ---#### -- // and as such you should have it all...
-- It has been released, or rather most part of it, has been available before.. --- released by a fantastic little magazine in Denmark called: Passive/Aggressive - they really should write about your music Jonna---- YES they really should, I hacked their website together whit a artist called: Grøn and they liked the music and it became a tape, with the "Socialist Tekno" name on it...

Sharing gear, is really the only way forward, I mean by 1997 I had scurry'ed a little gear together but just a setup like this is impossible to travel around whit, and you end up sitting at home with all your stuff... --SOCIALIST TEKNO—is the only way I think..!



-------Wow Jonna, do you know: Cory Arcangel... ((Well of course you do)) ### When we had cut all the lacquers for this Soundtrack --- (and that was done by my friend: Lupo, in Germany) -- I wanted to send them straight to: Cory Arcangel, --- JEPS -- & That holds a story, -- you see a lot of my friends, in the flimsy-internet-world, usually stick to the Internet, when they want to find out who is hot in the circuits of the international NetArt, I do not know the names of these websites however I do know the work of: Cory Arcangel ---- ***** And I like it.. ```Yes I know it sound a bit stupid but I really do``` people have called him "fake" but I do think that he is a real artist, so sometimes I debate him & his work.. Mainly it is considered super uncool in the fields of the NetArt---after youth ---- so it goes a bit back and forth --- I state that it is good, Nevertheless my younger friends keep saying that Mr. Arcangel according to these earlier mentioned websites, was and is at his peak --- and that there will be no other way for him to go art'vice -----DOWN-- YES That from now on his sales, --$$$ will just go down, down, down --- What a pity §§§$$$ --------However Jonna you know that I am that kind of person, who is in the game for changing it, ---- ## And here were I'm all over 40 years old, -- I can probably stretch it a bit and say that I, in some way have changed a thing or two' here and there --- MAYBE..?? I don't know but together with Jeffrey Alan Scudder, we made a video that offered Mr. Arcangel to get back on track, he could put out this soundtrack for Sami's film --- on his label, and in return I would make him super HIP and upcoming again ---- JEP's that is right, laughing in all the faces of the young people who said that he was no more ---------- I mean really what a offer...!##### !!!§$$$ $$ --- But can you believe it Jonna, -- He did not even get back to me, and I'm sure he has his reasons for doing so, however I was very disappointed ----- In this World you need to do everything yourself...

??? -- Will I ever make music like this again? --- well I doubt it... I'm much older now - - and computer music is at a very different state, even though it is as exciting as always to put bricks into place on a small LCD-display --- And the modular-scene is fantastic, but also mainly for ex-model-train-builders, my age with a stationary-house or a flat to put there systems into......

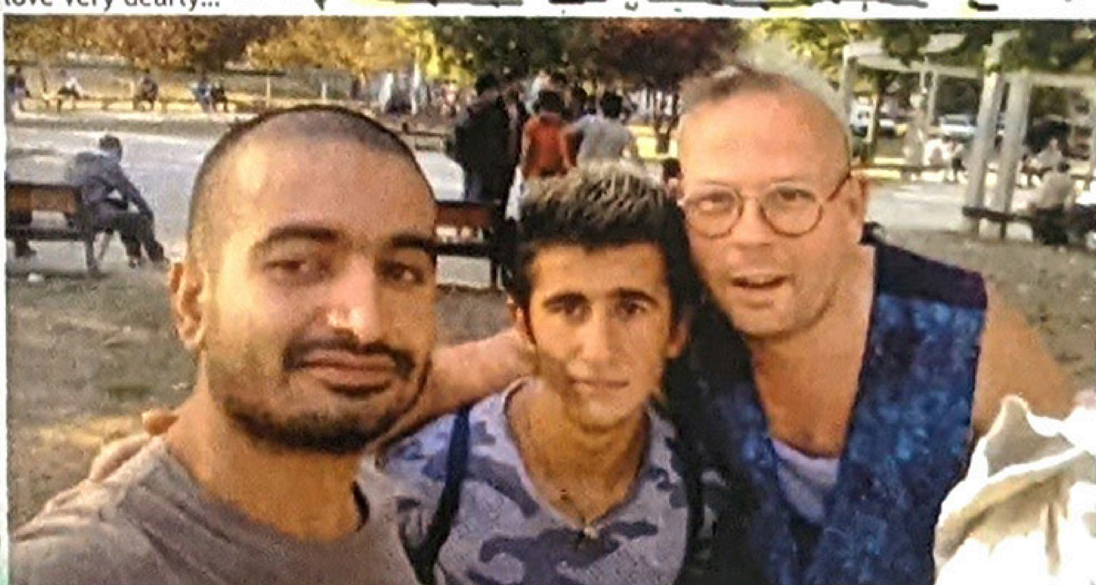
JEP! - A house whit a fear for real networks -- which is why the modular-artist's have to create there own small one's at there homes--'"!! §§§§§§***___Jonna - I mean I'm all up for BIG modular's - just as long as people remember, what I have been saying since day one; -----THAT it is the lack of connectivity that creates great outputs--- not a full inter-connected minijack & eurorack-set up..! Synthesizer & Computer music creativity mainly happens when you cannot make the plugs and the numbers add up... (Microstoria for et eksempel er ikke lavet på en Ciat-Lonbarde, eller I Schneiders Laden)...** BUT YOU of all people know that so let's move on..! -----------------******* I Think currently that my musicality is much better spent together with other people, and currently we have a band called: Goodiepal & Pals (or GP&PLS in short) - And here it is really: Nynne, Oliver, [redacted],Daniel & Sif (Nynne) who takes control over the direction of the music, I'm more a person who try to set things into perspective, and help out ---- making sure that what to perform does not fall apart... (they are the ego's---and gode ones they are...) - Men ja kære Jonna - det glæder mig faktisk en-ordentlig portion -(og jo forundrer mig!)-- - MIT -JEG-- FLYVER BEDRE I FLOK, - måske er jeg en form for dirigent i dette orkester ?? hmmm- det rager mig en høstblomst! --- det er de andre der er stjernerne - og det glæder mig utroligt, jeg lærer ufatteligt meget af at spille med dem...
VIRKELIGT_____Men måske har det altid været sådan?? - jeg mener HVAD var jeg for et eksempel uden min store brug af Guido, Marie-Louise eller Tordis?? __(--jeps__mere senere her om) -og det var vel egentligt også min rolle i SYGNOK?? -- Måske er det min virkelige force, - jeg kan samle og kanalisere energi?? __ måske kan jeg endda opbevare energi'en I de rette batterier --- eller hvis vi taler lidt større, <<de rette ånder—I de rette lamper>> og placere lamperne I de rette grotter og vente på at, -forhåbentligt de rette eventyrere finder lamperne og BOMB..!
- Hmm does this make any sense to you???--- Jo jeg er sikkert blot fuld af vås, men kære Jonna - for mig er det, det samme med sprog, . -jo jeg læste engang at den menneskelige hjerne - for sværere ved at lære sprog - når den er over 11 år gammel - men jeg føler at jeg med alderen er blevet bedre til at iagttage - mit direkte hukommelses-kammer, er helt-sikkert begyndt at ruste - men jeg føler at mit kontekst-kammer lyser, åbner sig og er i sit forår- Jeg lære så meget om sprog hver dag ved at se min ven MIA eller Nynne undervise, - men jeg har jo slet ikke fortalt dig hvor vi bor, det vil jeg gøre, men men men først:

**** ----How is it going with your band?? (OLIMPIA SPLENDID)-- you know that I'm a BIG BIG fan. . .
wow - YES -- We should play a concert together if you're still active, you people are the only band that can fight the evilness of the Airbnb-culture, -- YES, just how much I hate Airbnb, and Easyjet -

We live in Serbia at the moment, to be more specific in NOVI BEOGRAD, the band is involved in a lot of political activities here, -- and I'm just trying to hold on ---'"-- this is a very ^^complicated^ time in European history --- #### Horrible --- Horrible things is happening here, you would not believe --**- your eyes ---- or ears for that matter... ************!!!!!!!!!!!
Basically Serbia is outside the E.U. while Croatia and Hungary is inside, and violence against BOYS and young MEN is only matched, through the Balkan Wars or Second World War --- but it's also the most exciting place to be on the planet right now, ---- ahhh well well I don't know about that -**-- but there is so many languages spoken here and so many Young folks from Afghanistan, Syria, West Sahara, Eritrea, Pakistan, Iran, Libya and even a bit of India represented here..! They have walked a long way to be part our society's & somebody needs to greet them in a better manner then what the rest of Europe is doing right now... *** Europe is burning and capitalism have turned into hypercapitalism --- which in turn have turned itself into some kind of Ugly---Ugly--- nationalist movements, which by now have shown its face's in various forms --- ### in my old home ---everybody is currently more excited about BREXIT, and the likes, while lot of new faces and friends is literally been beaten to death in the no-man's land between the countries here...FIGHT ---*** We will look back at this time as a new European genocide** I can't see it in any other way --- I'm sorry... (And I'm not even a anti-capitalist, as a lot of people have been claiming...)

--- We pay for the rent in a flat, were we house a few wonderful immigrants, there have no other place to stay -- FUCK Dublin IV these young people are full of energy and could contribute so much to the societies they would like to enter, and instead we are treating them this way---- THIS breaks my heart, but luckily --- a lot of other people feel the same way --- some of them I'll be careful mentioning the names of, for very obvious reasons - as they are involved in things were names is best not mentioned** ..__Every day is ANTI-work here (A strange, kind of work indeed) - And I think that it is a very good way of running a Socialist TEKNO band today... (And probably also better than any modular synth..?)

I have to say that in spite of this we are also trying to have some good fun here, - meet Igor (who Just got out of 40 day's in jail in Bosnia) and little Muhammad -- who both I love very dearly... **



"You, should come here one day Jonna, --*** and you can always stay in our flat, (that be as long as we have it of course..) And this is certainly not a Airbnb... -- Hay on another tip, were you involved in: ---- Loldiers of Odin, -- **??? -- In the true spirit of Odin, I think that was really the way to go --- and in much bigger favour of the old one eyed, then ANY of the soldiers was and is.. - 1 -

- Wow Jonna, how is the gallery going, I hear about it from time to time via Sami and Wilhelmiina, well if you are involved it can only be the best... - TOP1 -

I have done a lot of radio, nahh hold on --- journalistic interviews lately... ___ I mean if I consider myself important enough to be interviewed and have films made about my work, I think it's only fair that I enter the role of the interviewer once in a while, and I am OK happy, --** With the outcome of some, and of course lesser happy with the outcome of others... but that's simply not a good way of measuring it --- some interviews I have done had pretty good effect on small fractions of the outside world and some interviews I have conducted have had no impact on the outside world, regardless of my preferences for any of them... one of them, -- that I'm a bit more happy with is called: ***"Den Stille Bløde Vej"** it is in Danish so of course you will not understand much of it, but I'm pretty happy with it, and if you know somebody Danish maybe you could recommend it to them??

Here is a graphical file that accompanied the serie...

PLEASE TURN PAGE


Den stille bløde vej
(((Pruttipal))) taler med Sneum om Jan Sneum --- NY kick-ass Podcast i 5 dele via. --- THE LAKE
...$-- Well actually now when I think about it --- I've been doing a lot of these (radio?) interviews and all of that for a rather long time, nevertheless it seems always, a bit new to me because the context and content of the interviews change, -- Well -- Well I guess, that this is what keeps journalists on their toes, they never is experiencing a boring day rs rs rs rs...
WOW Jonna --- Today, a good friend of mine called: ---- is going to the Hungarian border - and try to cross --- he stayed whit us for a very long time... --- I feel very heavy hearted because I know that it will not be an easy task for him, a lot of paramilitary groups is waiting ready to rob and beat him, upon his arrival at the border Hardcore - - FUCK FUCK FUCK FRONTEX
-! This morning he cooked food for us - asked for a Western Union name, like mine - - - so that when & if he makes it there...(-Hungaria-) * Then I can go -- And pay** one of his smuggler's representatives in this city (__Novi_Beograd--)--- ### These young folks is on the run the world needs to act I am just so so so happy that I have Franci-s, (O)-A-liver, MIA, Jane & Nynne here - they are putting so much into this -- and it is surely needed.. Once again F... the European borders, --- F... the police brutality, ----- F... the citizens of these countries who don't give a F... ------ & F... everyone there is making the rules & do not take into consideration that these people is our brothers, sisters, friends & potentially family members - FIGHT--- FIGHT--- The argument that, Europe dos not have space for them simply do not hold up -the Danish government, have been advertising on the buses in Copenhagen that the youth needs to reproduce, (&--I have seen exactly the same thing in Romania) Hear a lot of youthful people is coming -- and wannabe part of our societies this is simply a matter of racism, sorry but I cannot see it in any other way... This is just so sad, but we have to hold on -- poetry is the only thing there gets me through the day at the moment, and currently the classics it is--- I am into: HOMERO ARIDJIS and all his Angel stuff, yes sometimes the classics is the best - I mean--- :
La música de la noche
no está en los astros
sino en la oscuridad entre ellos
The music of the night
Is not in the stars
but in the darkness between them
*******Rather cheesy, surely**--- but still true, -- and in this City - poetry is on every corner specially here in: NOVI BEOGRAD.. BLA. BLA. BLA. --!.Oh Jonna--this computer dictation brings out the worst in me, I just blah blah on and on and on... rs rs rs...
--- Hay I keep saying this but in the (19)90s my favourite music was indeed Mimi Majick's unbeatable 12-inch))Mimi's Utilities((I have made cover version's of her music, ---I have performed it at various venues - and I have told every single person that I met That for a long time this was my key-inspiration, -- it was the first time that I heard somebody there was doing music a bit like myself --I was so happy and did not feel alone, I really would recommend you to listen to her music --OH-- but I have keep't saying this for a long long time - so maybe you have already done that & in that case just skip it-- but if you listen to the music on this soundtrack - you will surely understand what I mean - along whit LIKE A TIM & Orlando Voorn -- Mimi Majick -- Is one of my greater inspirations...
But there is many others as well: I made some card's a while ago --- in Danish which points to a few of them -- let's see:
DO you know, the work of Rosa Menkman? - she is very very good, so that is surely a recommendation...
DETTE ER ROSA MENKMAN, DU KENDER HENDE IKKE MEN HUN ER SUPER SPÆNDENDE OG SKRIVER MEGA-PASSIONERET OM KOMPUTER-ART
TOP!
-- JA OK, VI DATE'DE ENGANG, PÅ EN MÅDE... MEN DET HAR ALTSÅ IKKE NOGET MED DETTE AT GØRE, HUN ER TOP COOL --- SÅ LÆSE LIGE LIDT OP PÅ HENDE ---- JEP! --- DET VIL DU IKKE FORTRYDE....
EN REKOMENDATION
__Sorry it is in Danish, but there's a ton more—and they are all in Danish so I will present them to you & stop excusing...
This spring there was some great party's in Copenhagen, one of the best ones was: SANSE-MASKINEN..
VG+
SANSE
MASKINEN
VG+
22
April
KL.16-22
2017
ACID
SANSE MASKINEN, VAR DET BEDSTE ARANGEMANG DER HAR VÆRET I KøBENHAVN I FLERE åR.... JA!
SUPPORT ---IDUL ---
VG++
I keep saying: Mimi Majick & LIKE A TIM - but one of my favourite psychic --- sidekicks was: STEUEA - he is well represented on the old V/Vm ---... GOODIEBAG's & demonbag's
And this is what he did look like.
HER ER HAN OG HAN ER VIGTIGT FORDI AT...
DET ER NÆRMEST UMULIGT AT SIGE GOODIEPAL UDEN AT SIGE STEUEA. HAN VAR DER ALTID OG VAR HELE GRUNDEN TIL AT V/Vm og JEG STARTEDE GOODIEBAG --- OG demonbag SERIEN...
---4 EVER, EN STOR INSPIRATION FOR MIG---
HER I EN BRYDEKAMP MED UNDERTEGNEDE I AMSTERDAM, -- JEG TABER STEUEA VAR BEDST...
And you cannot say a young Goodiepal without saying: Tordis Berstrand... --- That would be very very very wrong..
Here we go..
TOP LYT OG LÆS...
DETTE ER TORDIS BERSTRAND EN KVINDE DER BETYDER UENDELIGT MEGET FOR MIG, HUN HAR LAVET NOGET FANTASTIK ELEKTRISK MUSIK OG DET ER I MIN SAMLING INDE HOS STATEN'S MUSEUM--- SKULLE NOGEN Få LYST TIL AT HøRE DET...
TORDIS OG JEG DATE'EDE EN 12- 14 åR, HUN BOR IDAG I KINA OG ER LIGE BLEVET OPERÆRET FOR KRæFT --- ACE KVINDE --- DU BURDE HøRE HENDES MUSIK, FRA DEN GANG HUN LAVEDE SåDAN NOGET... VIRKELIGT, HUN VAR OGSå EN AF DE Få DER SATTE ORD På OG ANDMÆLDE TEKNO MUSIK I 90'ERNE... (JAM MAGAZINE, MED SIN DAVæRENDE KæRESTE.)..
---VIRKELIGT---
She is the in-lady, and everytime I meet her, we talk not only for hours but four days --- But but but we also need to mention THE SVIN..
BJØRN SVIN be the name..
GLEM ALDRIG BJØRN S. - HAN HAR BETYDET MEGET FOR MIG.. SIGER (((PRUTTIPAL)))
HUSK !!
OG DETTE ER NU MIT ALL-TIME BEDSTE HåR, -- EVER... TÆNKER JEG...

I claim: BJØRN SVIN as inspiration, I should certainly also mention V/Vm...

...n means it all to me, I Lives in Kraków now a day's...

MIN BEDSTE VEN, HER ER HAN_:

DETTE ER JAMES KIRBY OG JEG, I ROTTERDAM ENGANG I 1998 VIL JEG TRO...ALLE HAR GLEMT V/VM IDAG MEN JEG ER OVERBEVIST OM AT, FOLK FÅR ØJNENE OP FOR HVOR VIGTIGT DET VAR --- ALT HVAD DER BLEV LAVET UNDER DET NAVN --- JEG FORESTILLER MIG AT DET OM FØJE ÅR VIL, STÅ SOM KLASSIKERE, LIGE HVED SIDEN AF T.G. OG ALLE DE ANDRE KANONISEREDE -----ELLER OGSÅ VAR VI BARE FOR HÅRE TIL DEN SLAGS PIS... I MIT HJERTE STÅR DER V/VM FOR EVIGT, OG DET VIL DER JO SÅ ALTID GØRE DA EVIGHEDEN VARE LÆNGST....

ACID...

AND **and **__and ** Never ever should I forget RUNE R.K. ^^^He's not so well liked -- in the so-called serious computer music circle's but who would like to be that??, - Computer music is sort of sleeping right now & only calculated music is awake - RUNE R.K. is without a doubt one of the most talented persons I have ever been around when it comes to European dance music, whatever that might mean, today --- ?

**Anyway here we go, this is a picture of the man and me, on the way to Mayday'97 in Dortmund—Germany...

HER SER DU RUNE R.K. OG JEG PÅ EN MOTERVEJ I TYSKLAND PÅ VEJ TIL DORTMUND I 1997 --- RUNE FÅR IKKE MEGET OPMÆRKSOMHED, HOS DEN SERIØSE KOMPUTER-MUSIK LYTTER NU TIL DAGS -- --- SUPER SURT --- FOR HAN ER LANDETS BEDSTE TEK-PRODUCENT; HAN SER SUR UD PÅ DETTE BILLEDE MEN ER EGENTLIGT GANSKE JOLLY --- OG DET FINDER I OGSÅ UD AF ENGANG -- TRUST EN GOODIEPAL... R.K. ER LANDETS STØRSTE...



---- Around the same time as this picture was taken, there existed a fantastic group in Copenhagen called: Twang - and one of the members of the band went by the name: → Spaceman Snarf .--- He was and still to this very day --IS-- what you could describe as a musical genius ---YES---§ nothing less..

My good friend; Bjargey Ólafsdóttir in Iceland, used to make fun --- and say that there existed no good - Rock'z music in Denmark - - she went on to say that Denmark was good at films and maybe JAZZ music (..Since she had known a friend who had been casually dating a Danish Jazz musician..)... ---Well, well ---- But she had definitely never met Spacemen Snarf (who was originally from Greenland---** Diskobugten**) But active in Copenhagen because if she had she would have had to take her words back --- TWANG was an absolute rocking-experience--- one of the best..

Dear Jonna I am sure that you would like this band, I can send you some music files or even a CD if I so happens to find it, around somewhere - it is just great..!



TWANG, VAR UDEN AT BLINKE HELT KLART ET AF DE BEDSTE BANDS I SKANDINAVIEN --- IDAG TOTALT GLEMT. JO JO -- MEN DET ER PÅ TIDE AT, DE BLIVER FUNDET FREM IGEN, ------------DET ER KLASSIKER PÅ KLASSIKER - STOL KUN TRYGT PÅ MIG... LXXP 14/18

VG++

Bonus info, the Spaceman also had a ongoing publication with the name: Hestomet - which was very ACE as well --JEP's ^^^^^all in all a true musical hero--, !He was the embodiment of magic!

*** And we spend a lot of time talking about the unknown and the ucult.. **** __so finally, I would like to point out that most of my inspiration have come via. friends of the interdimensional (& the spirits of the art's) - YES I have always been very interested in hove, people and especially children depicts these friendly beings in there imagination -- Here is a great example from 1996 *** marvellous nothing less..:

LUMUKANDA - LUMUKANDA ++lxxp++14/18++1906-1912-p.a.i - Nægiiir--//AÉDO// -

LUMUKANDA



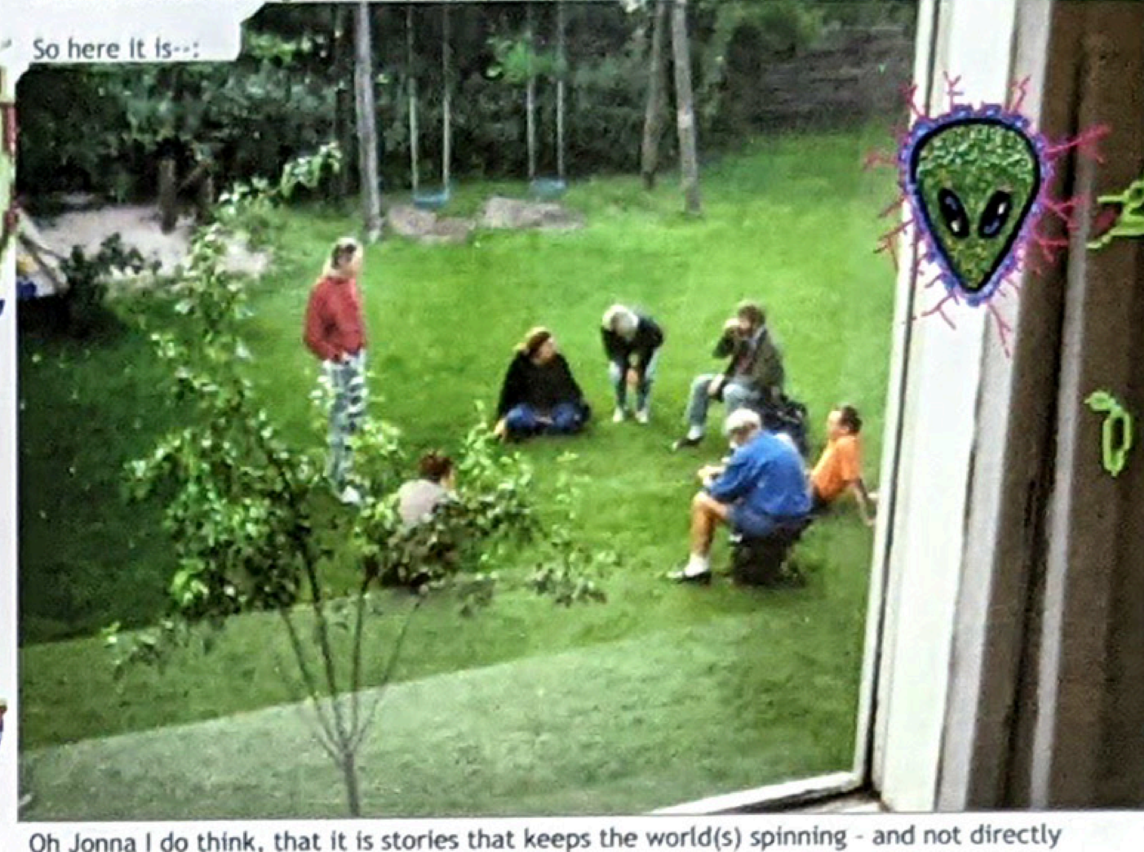
KEN DEN TID DU LEVER I PÅ DE RUMVÆSSENER BØRNENE TEGNER--- HER RUMVÆSENER FRA RUDME-FRISKOLE 1996

JEG HUSKER AT JEG VAR DER, FORDI MIN YNGLINGS KOMPONIST CARL BERGSTRØM-NIELSEN AFHOLDE DET ÅRLIGE INTUITIVE MUSIK MØDE NETOP HER... VG+ VG+

N.B... PRØV AT UNDGÅ AT SIGE ALIENS OM DE ANDRE RUMVÆSENDER DA DET ER LIGE SOM KUNSTIG INTELIGENS EN SMULE NEDSÆTTENDE!

These drawings was located at: Rudme-Friskole, were I happened to be roaming around on a summer evening in 1996_ outside the window of the building, was a strange meeting taking place __ between among others great people two of my other musical heroes: Odd Bjærtnes (Standing) to the left & to the right (sitting) Carl Bergstrøm-Nielsen (maybe also drinking something)__IT is a good imaginary scene, me watching the drawings of the interdimensional beings inside etc. - and this meeting taking place outside in the evening sun... Anyway I just thought I would share it with you..

So here it is--:



Oh Jonna I do think, that it is stories that keeps the world(s) spinning - and not directly artistic output - most of my art-friends seems to be - - very little interested in stories & poetry - instead it seems to be more interesting for them; what numbers can do—>>>>> How many Records they have sold, >>>> How many shows they have done, --→-- How much money there works is going for etc. etc. etc. ~

- But it is the stories there creates life around the works and stories will last much longer than any physical output any being Will have created ---- ***********

I remember in 2012 (_or was it 2011_)- you had a great deal of problems with the art Academy in Helsinki, you had created that wonderful film, whit you and your friends ~ you were hanging out, --- soft flicking_ lot's of cutting and editing--- & you were dumpster diving (or skipping if you like)_ I found you work marvellous --*- For me the film, *** tried to frame your circle of friends, and all they was for you around that time ---_it was like a contract - that everyone there had taken part in the film somehow had signed..! _& and the contract read something like: We are magic now - and when you have touched the magic - you need to be responsible for that the rest of your life... ** That is a very serious contract**** --Oh Jonna I was so angry at your teachers, that they could see what you had just created they were only interested in technique, not in stories___ shame on them for that.. That film was VG+ good.

Interdimensional beings, the spirits of the art's, stories - and magic, Will in it's nature never stay at one platform it&they will keep moving around (LET ME TRY TO MAPE A ROUTE, however no route is to be mapp'ed for this, be course every time you try to follow such a map -- it has already changed) - so here is a one-time map ->

- Once it was in cartoons -- → then in graffiti, → moved into computer games → detoured around horror movies → went to the Internet, → left the Internet for the films → circled around action-figures → and dived deep into the so called deep web --- if you're an artist there stays on one platform only, you will only briefly meet the creational spirits, friendly interdimensional beings, ← stories of the past ← and magical entities---← __ IT is really true_! ** Now take YOUTUBE for an example.......... ___ I myself is a YouTube junkie, I get my fix from paranormal stories, Time travel cases, mysterious and unexplained events & dreaming and drifting channels in general --- But the last year the stories have become more or less the same..! over and over again - So even a place like YOUTUBE, where endless possibilities of ideas should be able to exist and move on into oblivion has stagnated. Magic and the interdimensional beings have simply moved on to other places were there stories can be told - try to go to the website yourself, it is all: → Man from Taured, → 'Tamám shud', → Rudolph Fentz, →!! that story about the British pilot who flew over an airfield and they had the wrong coloured trousers on, → John Titor (- HAY Why dos women hardly never time travel, in story's told in the Anglo language?) → Some Exorcism, → OH some murder mysteries, ↔ Flat Earth → Chemtrails → etc. Hmm... Fulcanelli was for the book's Slenderman is for the YouTube... but THE party has moved on--- →

I currently get a huge kick out of playing LIKE different animals or animalistic beings - even to an extent spirit summoning, higher animalistic entitys...These only exist in my imagination... - BUT I feel how there sensory organs, is connected to other parts of their brains - and hove they therefore in turn is experiencing there surrounding World in a completely different manner - I get a kick out of mentally deprogram myself in such a matter.. ≈

(in)
___Here on the picture, you see a sea creature of some kind, again Nynne is THE BEST--_ see how she feeds the animal, open-heartly and welcoming --, it is popcorn that is this beings favourite... *



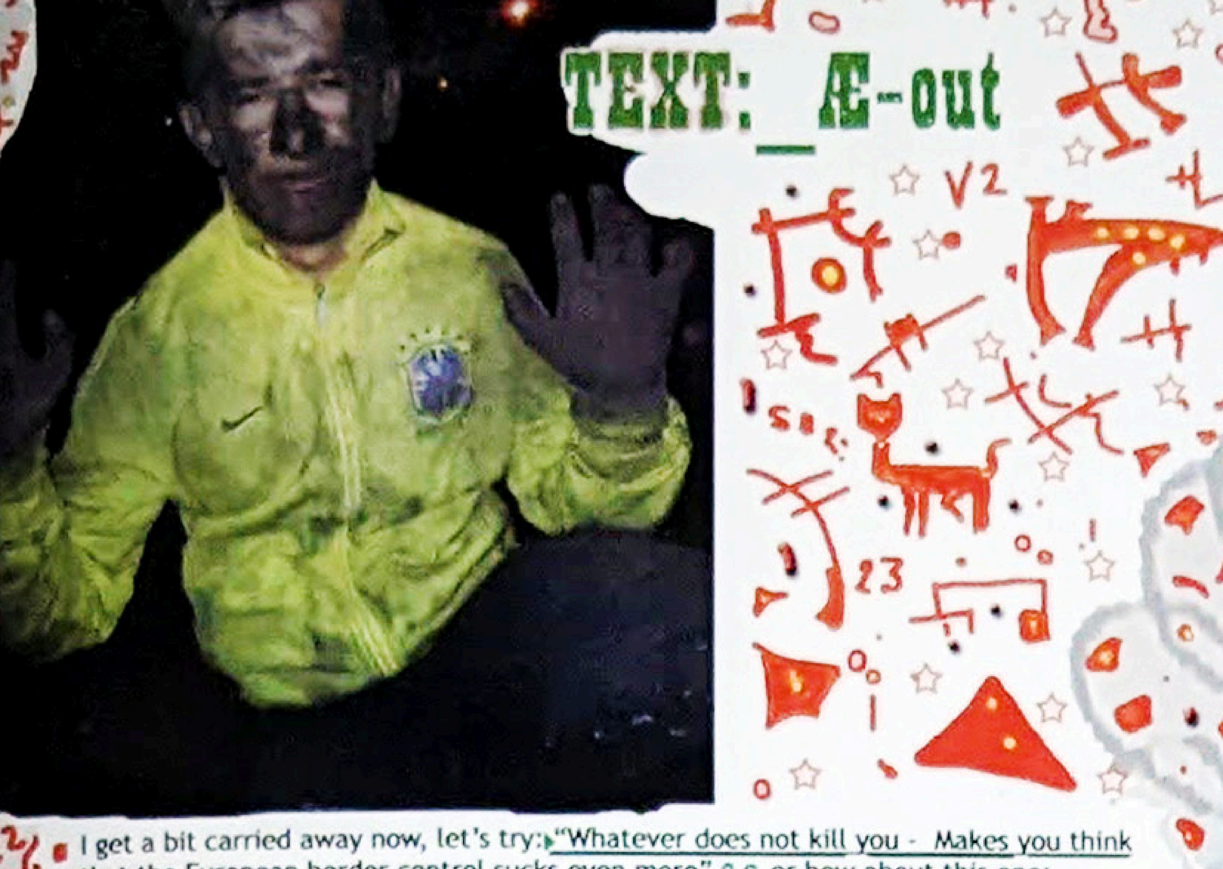
Getting a kick out of something, is what it's all really about, as you know Jonna - back in the days I worked for some corporations -- like the Swiss - product-placement Company called: Propaganda GEM/ Danes Ad Work ---) **oh what power it was - to look through movie manuscripts - commercials - video games - and especially ----- high-end Hollywood movies, and trying to rewrite the plot a bit, so that it would include some of the products of the companies clients..,--- my friend ULRIK BROBERG - was a master, of such things ---- BUT the power you felt - had no artistic output --- and therefore I started to do the: **mainpal inverted brand**, series... - playing with the Energy-rush and life of inverted brands---., Now today I think the power & Spirit that might have existed in this field have left.. → → → → → → WUISH .... MR. Scudder, somehow-states in his programmed manifesto—(or whatever you would like to call it) - "Ten Minute Painting" - That the power & Spirit have moved into the halls of -- big

5

CLASSIFIED

Please JUMP TO TEXT:_X

TEXT:_Æ-out



I get a bit carried away now, let's try: "Whatever does not kill you - Makes you think that the European border control sucks even more" or how about this one: "Whatever does not kill you in this - still break the Goodiepal's heart almost just the same..." Nah I am not on a roll, right now - sorry. - LET's try again one..: "Whatever Kill's you not - makes you wanna move, just that much more - to countries there is somehow responsible for you being on the run in the first place!" -

-Nahh I give up, --- But think about it..... and wow Jonna this refuges here in Belgrade is still just the first wave, the second wave will be climate refuges in large scales, well they are already coming as well, but it is still only the top of the iceberg Europe as a whole, will need to reconsider, everything it's citizens think about places and homes! - At least if this has to have a beautiful dreamlike outcome, and if Europe does not want to, well then how about the so called NORTH (that includes Iceland, Norway, Åland & Faroe Islands, Greenland etc.) Are we open and ready to drastically change our small societies, and live together with a lot of new comers?? - That is a big challenge for the times ahead, severe change of life is needed, : >cycling, < >NO more meat, >an awareness of alternative intelligences, a forever growing heart, stronger awareness of the fact that most plasures leads directly into the suffering of other individuals, >Sharing of computers, >Sharing of cellphones, >Sharing of intellectual property, < an outfolded and nebulary-love and understanding of animals,

a much higher spiritual understanding, >resonance technology, & >the understanding, that your human body is very heavy and the transportation of it, Is sometimes not required --- the use of drones, astral projection, letters, smoke signals and Robots -- holds genius alternatives for communication and making ART abroad. ARE WE READY FOR ALL THIS???

Maybe friendly Inter-dimensional intervention is urgently needed..?

What do I know? - but personally I hope very much, that it is on the way. ---How about you Jonna??

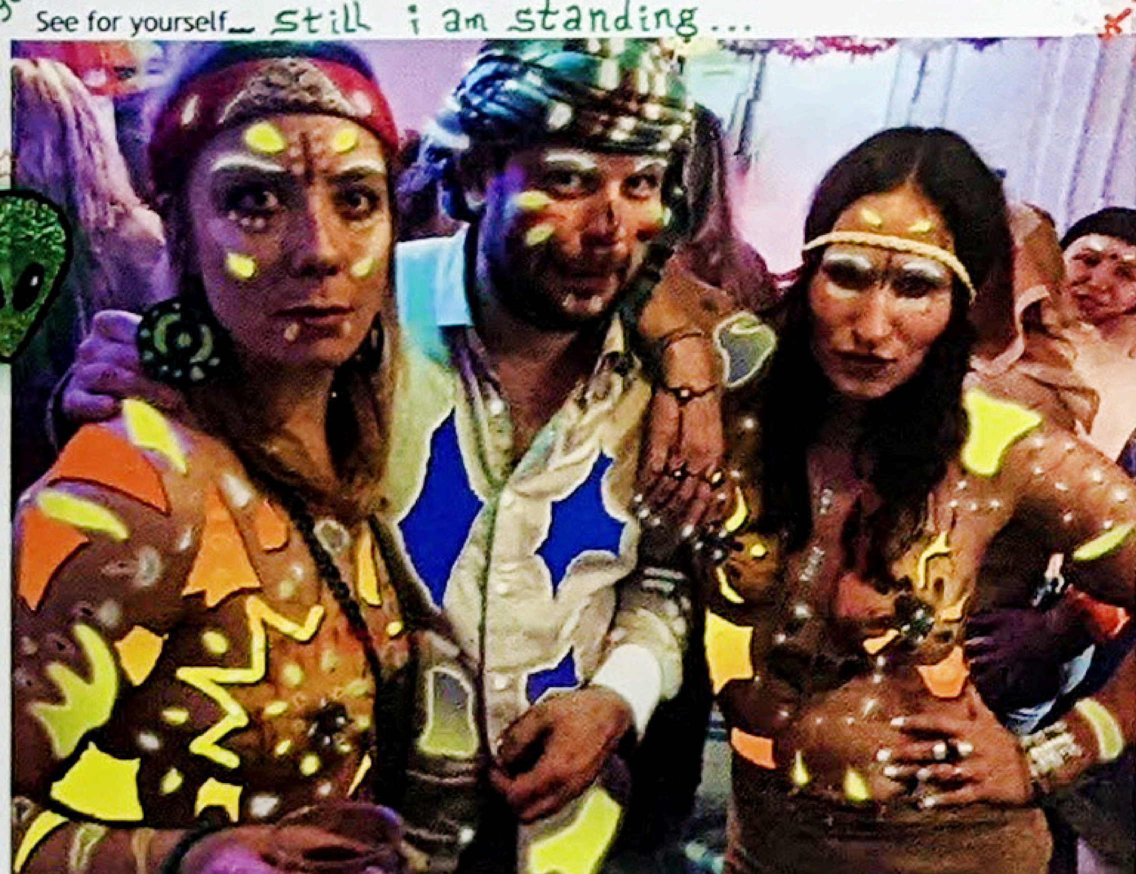
_____My online life, that be Facebook, Instagram - or whatever have turned into a complete battle -- about who is updating what, and who has something to say, - I'm a super edited Wikipedia artist, but it's the pages history there tells my story best, not any of the post's, although I cannot reject that I'm fascinated about some of them.

For an example this one...: (JEP this is pretty good right?)

'''Goodiepal''' or '''Gæoudjiparl van den Dobbelsteen''', whose real name is '''Parl Kristian Bjørn Vester''', is a controversial Danish/Faroese musician/[[composer]]. **He is a [[narcissistic]] prick who lies and cheats and exploits [[women]] and [[men]] sexually and emotionally to get around in the world, and update his [[wikipedia]] He calls that hacking**. Goodiepal's work often involves lectures and performances on the future of computer music, his own compositional practices and resonance

Hmmmm --- yes, yes --- It is probably all true...?? if men feel so? who knows and who is there to be trusted? -- What I do know is true at least, is the fact that my life has evolved into a story, where I sit among the audience, and is as shocked and surprised as everyone else, I guess this is what we in real-alchemy calls: NasSanrrá when a formula becomes so perfected that the characters and numbers it was constructed by on paper - in brick-playing- or in a data-computer-program Becomes alive by itself JEPs and I am indeed still a ladies man. i have: H.i.V. & have been declared death on Friendster-Ha-Ha

See for yourself you still i am standing...



Anyway Jonna, hope to hear from you some time soon, you are still the rock star. But before I go I will just drop you a track-list for the full album, it goes as follows:

First up side A:

trk	Title	Duration
01	A1_VOKSEN EURO HOUSE	02:58:27
02	A2_Torshavnur Elektrik	05:22:64
03	A3_Minne drømme, tanker & tak til Folkerepublikken	02:20:67
04	A4_Brevet fra Tampere	01:11:48
05	A5 MRSHF	03:46:58
06	A6_Atari Strange	02:19:26

Then Comes --- Side B:

trk	Title	Duration
07	B1_Hvad vi mødte på marsken	03:03:50
08	B2_FEET FUEL	02:03:67
09	B3_Tankerne flyver ned mod højlandet	03:40:21
10	B4_Mutate	01:30:47
11	B5_Rotterdam & Efterårsoktaven	03:06:40
12	B6_Tak! Beat	00:14:58
13	B7_Tromme Mekanisten	03:34:59
14	B8_Minus SYNTON Syrinx	00:39:53

Which is rapidly followed by --- Side C:

trk	Title	Duration
15	C1_SLIME BY SONY	01:52:20
16	C2 ?	09:38:11
17	C4_Torshavnur DUB	03:10:05
18	C3_Disto BEAT	00:04:14
19	C5_Snowflake	03:22:55

And then comes --- Side D:

trk	Title	Duration
20	D1_VESTER VOV VOV	02:31:64
21	D2_Den glemte Sequencer	01:46:22
22	D3_Rave-lysten er intakt	00:40:70
23	D4_Risskov Flunk Fever	06:57:03
24	D6_En_Hilsen	00:16:38
25	D5_Yawnnnn! Lazy Pinball Disco	03:39:39
26	D7_GRINDWERK	00:29:68
27	D8_Engelsk Beat	00:36:08
28	D9_Torshavnur Stilstand	03:24:30

Best Band ever

On Side E & Side F you will find:

COOLHAVEN

TEXT:_X-out

budget video games -- whit multiplayer modes—and the likes... Bla Bla ___ Well, Jonna what do I know??? - but below here - - you will see, some set designs, for the Philip K Dick, - inspired film: Minority Report, -- we as a company was involved in all kind of mind bending—and deprogramming activities, that made it onto the screen -- but at the time, the film was ready I had already lost interest - the interdimensional beings, the spirits & and other lux-entities had Already left --- vibes & Goodbye..

Here you see a Imaginary cityscape, to fit the film and potentially product place some European junk in the mix...



I love these kind of drawings, when I was very young my biggest dream--- was to either be a person - who painted: Citadel Miniatures -- or was sketching science-fiction cityscapes all day and night...

_JEPS_Here is another one..:

well well - nej nu skal det jo ikke kun handle om gamle dage i FAKTASI-klæder - det er der ganske rigeligt af i øjeblikket - men JO -- jeg vil anbefale dig en bog--, har du læst: Svetislav Basara's >>>>> Fama O Biciklistima??? --, (ahh det her bliver sjovt for den findes ikke på dansk, så jeg kan måske få lov til at navngive den?!?: >>Alt Balladen Om Cyklisterne<<, nej bedre: Balladen Med Cyklerne? _ bog'en findes på engelsk - hvor den har den lidt pudsige titel: The Cyclist Conspiracy - den er absolut læseværdig - Wow Jonna → Igor left," this night for what he calls a: _"Container Game"!! ________The term >--Game--< derivates directly from = Suzanne Collins book's: The Hunger Games - and is a term used by refuges around here, when they try to cross the boarders," without being caught, like for example crossing into Hungary. --BAD BAD. Anyway for all I know Igor is currently inside a container with way too many other individuals in such a small space, somewhere on the border... Arhhhh! - → And little Muhammad and a small crew of refuges try'ed to hide under a train, the night before, they came back this morning covered in soot and dirt - they looked fantastic - but I'm deeply concerned they could so easily have killed them self on the way—instead they met some violent border police - with everything included - NICE!!

Here is a picture of the full crew, posing for the camera - (Sorry for the quality)__: Nahh it is OK.



jeps—they look's great and I guess "what does not kill you makes you stronger," Bla. Bla. Bla. Bla. Bla. Bla. Bla. Bla. Bla. Bla. Bla. Bla. Bla. Bla. Bla. BUT - "What doesn't kill you, simply makes you stranger!" - Heath Ledger as the Joker stated, and I never thought that I would use such quote, - but right here & right now it seems to make a lot of sense--; JEP's I as _The Goodiepal- was just using a movie quote!

--Here is a picture of the solo artist.. (Again sorry for the quality)__:

JUMP TO TEXT:_Æ

And on Side G & Side H you will find:

MUSIC FOR A FILM BY SAMI --

Emego 211 – Side Q (Mono) Music For A Film (By: Eeva & Sami)

Emego 211 – Side Q (Stereo) Music For A Film (By: Eeva & Sami)

Emego 211 – Side R (Stereo) Music For A Film (By: Eeva & Sami)

(--Side Q & Side Q is Side G AND Side R is Side H--) A & B

(Oh and at the very end of Side H ____Sami has made a bit of mask music which he uses in the film, I have nothing to do with that music what so ever. But I thought that this album will not be complete without it here, therefore it is included..)

P.S. I would never have been ANYTHING, without listening & experiencing, the Artistic output of: Tora Dalseng & Jan Anderzen. YES.

P.P.S. Come to Serbia, the music is great here, like: KALE DZEDAJ who is much more than just a rapper, and who I meet quite often in the morning on the: Трамвај.

P.P.P.S. I hope Sami's film is as good as the 2017 - RAGE, a film by Guy-Marc Hinant & Dominique Lohlé - - I will let you know, if I think that it is, when I one day will be allowed by Sami to see it.

P.P.P.P.S. Oh Jonna I realized that there was hardly no pictures of bikes in this letter, but there is always pictures of bikes on my record covers -- And in my letters- So here's a picture of my Titanium- bike... --- But Jonna ---you are not stupid, NO far far from and you know that this is really another chance to flag up people like Nynne which I love so dearly. What What What

What ever the reason, here is another picture...



P.P.P.P.P.S. **Dutch Radicalism**

My good friend Florian Cramer introduced me to: Francien van Everdingen, which work I am a huge fan of, -- and she have stated - that the most radical thing you can do, right now --- is to join a religion like ISLAM, (for an example) -- In the world where your parents loves rock'n' roll, Throbbing Gristle and the likes, saying NO is Radical - and I really think that Islam is a free space - where your PUNK ROCK parents will not follow... Francien van Everdingen is a real contemporary artist, - just a shame that only very few people Will ever understand that, --- the last thing I heard was that she had completely abandoned art, which in turn of course only makes her more of an artist... LOVE love her..!

P.P.P.P.P.P.S.

PLEASE TURN PAGE

...økt i denne verden ?

Ikke bare tegnet, men selve diagrammet --- Har direkte & magisk (om du vil,)

--Eloptic Energy--

-... Yes this is the>>>>HOT<<<<< thing in this end right now, & also alternative viewpoints on the subject of - atomic energy, I mean -

Let's build a better world, let's try to move from Uranium and onto Thorium - with the energy needed for this world right now it might be worth a try..?

--YES?? ?

P.P.P.P.P.P.P.S.

We are going to bring cuteness back in contemporary grafix -- no more gloomy, dark-rumbling, cold war, submarine sounds- the cassette tape scean have been full of that stuff for the last 7 years - >>>> It is time to rock some smiley faces, some flowers, and some animals – REALY...

P.P.P.P.P.P.P.P.S.

Il faut que la France redevienne la France

France -- National Socialist black metal, I love love love the music like: Peste Noire - simply amazing surfy, and some of the most beautiful vocal performances in modern art, - however I cannot join in under the nationalistic bullshit - - I mean any European - or anybody from any island in the north whatsoever -- have felt and feels a strong connection to the land, the seasons, the wind that blows the trees, the crops we grow etc. -- And a lot of my black metal friends, likes to Campout - and prepare for the collapse of society ---- BUT really this is all just Boy Scout pleasures, and wildlife welfare benefits ----

We humans are inter-dimentinal space beings -- We came from the stars - and it is the meeting of the land whit our souls and DNA that create the beauty & the challenges of what life really is -- NOT the DNAs ownership over the land... Sorry... A soul or spirit can take residency in a landscape, but can never own it -- we are only on this planet for a brief second, then we leave - Doomsday Preppery & National Socialisem is for Boy Scouts - and people of the welfare system with outdoor hobbies... - in the music the pain is very real -- but the way this people deal with it certainly not... --- STOP Doomsday Preppery!

--The spirit of black metal will live on, but not in its current form !- - - - - Satyricon: Mother North, Live At The Opera or Jean Michel Jarre's: Rendez-vous Houston - A City in Concert... Is more or less the same thing to me...

Sorry

P.P.P.P.P.P.P.P.P.S.
((I am not entirely sure about the next one ---- but felt that I had to include it anyway))

--On a esoteric note, always fear the young man, NO matter how rationale he acts, he is always filled up with male anger!!! AV AV - Yes the faster he learns to control this inside him - and ultimately free himself from it --- the faster he becomes a human being - - before that he is just destruction unleashed, -- destruction in the disguise of rationalism

- be careful, TRUST ME I was once there myself...

I was younger, I was let by the force & the belief system, that most technological innovations - came from war, and as such war was a necessity!

...but most spiritual science, - and technology springs straight from the source of war prevention - co-existence is the key-word - and that is also the case in: RADICAL COMPUTER MUSIC...

If you're fighting a war you are granted money --- if you are avoiding a war - you receive spiritual technology, spiritual science & spiritual know-how... ---YES how to operate the mindless devices you and your wars did create in the first place, before you advanced to Spiritual science - the choice is yours...

P.P.P.P.P.P.P.P.P.P.P.S.
---Time and animals, is the only thing - that a Goodiepal should spend time on, I spent my day on all kind of other stupid things but animal behaviour, and mysteries of time-travel, that's really where it is at for me or rather where it should be at for me, ---- A woman there is good at these things is again: Marie-Louise Andersson, yes yes --we were once together --- and when I could no longer carry my part of her, she took off- →...> like a swan ----→>>>>>>>>> wuish-! But that is really not the topic here..

... wuish....



Dear Jonna if you ever get the chance - you should really look: Barbara Arvela Skovmand Thygesen, and Marie-louise Andersson for a show, they have a performance duo at the moment and they are really rad...

... again people are often better together then alone..!

P.P.P.P.P.P.P.P.P.P.P.S.
.....Jonna ---- Jonna - you need to meet this man as well - - - he is my new friend, his name is: -(Bazgar Jamda), he is deaf and almost blind, from a roadside bomb --- but we hang out a lot, and I get to rock some sign language..! He is totally the man, OH Jonna -- I sincerely hope that there is a place for him in Europe, and that he does not have to be sent back to a (FOR HIM) very unsafe afghanistan..! --- Well he has already been here for quite a while & I think a lot of my new friends here, in Serbia should make themselves comfortable - because it does not seem like - the borders will be open again any time soon..

... And here we are waving at you...HI...

P.P.P.P.P.P.P.P.P.P.P.P.S..?
S S S S S S..... Is Jarse still active as a duo?? - they were a kick-ass performance group, and the drummer was so good - actually beyond good - actually the best ever..! I hope they're still around, so many bands and duo's comes and goes these days - But together as a DUO Jarse - YES they were special - very special... Bla. Bla. Bla. - I am sure you will agree on that.. Anyway I think it's time to go... - if you see Jarse around sent them my highest regards, although I think they live in Turku.

P.P.P.P.P.P.P.P.P.P.P.P.P.S.
All writings on the album covers by: Ildjarn, is still super essential.. All his bla. Bla. About how he could only be friends with animals - had a great impact on me, and still have to this very day ..

P.P.P.P.P.P.P.P.P.P.P.P.P.P.P.S.
Every time war breaks-out it is the animals there suffers the most, - Plants and animals that is - And everyone in general who cannot say NO for themselves. - As a Goodiepal I believe that the harder it is for an entity - to say that you're hurting it - the more it is your moral duty to listen that more carefully after any signs, given you way. The more intelligent you are, the more you need to listen >> NOT just make noise... everything transmits signals it is understanding these signals that creates Communication not overruling them.

BEST BEST BEST things your way ------ The Goodiepal

Par Kristian Bjørn Vester

_______finally here is two interviews, that I have given - over the last few years...

Dorothy Howard: I'm curious about aspects of your work that might imagine potential, unrealized, and perhaps impossibly scalable and therefore science fictional, modes of distribution and production. Do you see your use of analog technologies (instruments, hardwares, softwares, methods of distribution, methods of analog communication with your friends and fans) as questioning progress narratives about technology, where using analog technologies constitute a sort of political act/action?

GP: Ok, so to the first question: well generally speaking I do not see the way I distribute or let my work travel as so much to do with a science fiction aesthetic actually I do think it has more to do with a necessity inside the ways of things and the means of distribution. Let me point three examples at you. Ok here we go.

I currently run a little record shop in Copenhagen (*Khioskh*) and that is not any science fiction move, but simply because nobody else around Europe is running record shops at the moment. Bimbo tower in Paris is closed. These Records in London is closed. And the new record shops that are run are these kinds of mixed things where you have a tea shop or let's say a place where you can get your haircut or something like that, and that is ok. However, in order to keep distribution going you need to run a record shop, which also has books and counterculture and such. These things are still printed and distributed in other ways than the internet generally speaking, so as long as they are distributed in that way, it is important that there is a physical place where you can get them. One day when they will stop being distributed in that way, things will change. Most of the old record labels are anyway super boring nowadays. Anyway I run a very small record store inside a corner shop just like any other techno-person of 2017, but I'm almost sold out on the daily so it's more like a fish shop people drop by to see if there is any fresh items on display.

Let me give you an example. *Editions Mego* once called just called Mego in Vienna was a fantastic label for modern music for a long long time. I myself am myself a Mego artist and therefore I think I can criticize the label a bit. Nowadays the label is all about fancy re-issues of vinyls, but that is not the way modern media art has to be distributed. In around the year 2000, they set up an under label which was called Falsch and they started to distribute data cds with a lot of media art content at the time.[1] We were quite a few people that were laughing at it, but I do believe looking in the black mirror, that this was a genius move and a very brave move for a record label to distribute the content of media art in a physical form. This is also the only way to keep it documented.

Everything else disappears very fast on the internet. If Editions Mego whats to be a real relevant label in 2017 we need more things like Falsch.

For example after a discussion with my friend Florian Cramer I think that I can give you this one: let's take the idea of UbuWeb. It only takes a bit of complaints. I think currently they are hosted at UNAM in Mexico, that is what I have heard. And it only takes a few complaints about copyrights, and the whole UbuWeb will be gone. The internet is not here to stay, but the internet is here for distribution of things. It has been that way from the very beginning of the internet, and it will keep being in that way.

When I deleted all the SYGNOK films, all of my friends from SYGNOK got very angry because they thought that Youtube for example was a place where we can store our content forever, and that it can stay there and people can look into it as some sort of museum.[2] Now the thing is that the rules of these services constantly change, and since we as artists constantly change as well, we have to redistribute our materials in various ways. Simply because if a film on Youtube was just uploaded to Youtube, it will stay there forever while the artists are changing, and the distribution form will be static. Or, scenario two; the artist builds its they, the artist builds he, or her, or she, or whatever-'s career on a giving film on Youtube. And one day—various copyright, or for various copyright reasons, or violation of any kind of nudity or whatever, some new law inside this and that will delete parts of film. This has happened to a few of my films on Youtube. Whether it has been the use of music of other people's material. Youtube simply has that algorithm that goes into the actual film and cuts out that specific bit of music used in that film.

So for example, a friend of mine called Sami made a little film about me and my bike, and at the end, there's a film sequence where I go to a party at the President of Iceland's house.[3] At the same party, the British rather irritating person Brian Ferry, was there. And because the arrival of my bike looked so similar to his song, "Slave to love," we played his song, "Slave to love" upon my arrival in the video. That thing was uploaded to Youtube since quite a few years ago, and the film thing is still there to be seen. However, the "Slave to love" data is now removed, and the film appears without any sound–or actually that part of the film appears without any sound,

Example 2: the Spanish record label ALKU, released back in 2003, a cd called IMBECIL which was a collection of useless software that was a CD-R and that cd is today a landmark in small arty pieces of software however the website for this thing is long gone and forgotten.[4] Inside the world of CD-Rs, a lot of interesting things are happening at the moment. I personally like *Creel Pone*,[5] which was, or is, a US, well right now he's not living in the US any longer so I wouldn't say it is a US label any longer, but anyway it was or is a bootleg CD-R label run by Keith Fullerton Whitman, where he was copying old fancy records of electronic music and converted them into micro-versions of the same LP like micro-photocopying the cover down, etc. and made a very fancy CD-R version of the same electronic music. For me this is a very very very sophisticated and interesting way of dealing with formats that are now distributed on the internet, most of this music is obviously available on the internet on many servers, Youtube and Ubuweb alike. However, Keith Fullerton Whitman had the need to have his music represented in a physical format. That reason is a bit question mark for me, but I found it rather interesting. And as long as Keith Fullerton Whitman will keep doing that, I will keep doing the record shop in Copenhagen.

Generally speaking, one way of distributing your things, does not overrule the formal way of distributing your things, that's why I'm still sending a lot of physical letters to people. That's why say I still use a fax or a phone line, that's why I still communicate in different formats, which has interest for the receiver. And here I use the word "interest" because that is exactly what it is. You have to communicate in a way which is open for mystery and magic to unfold. If you receive 99% of your information through your email account or Facebook, a letter in the mailbox will seem magical. If you have an old fax in your house, and you haven't had a fax in your house for about 3-4 years, no matter how boring the fax that appears will be a bit magic and special. So I see it much more as being a juggler of information than any kind of nostalgia in that respect. At the same time, of course all ways of distributing messages hold criticism of messages themselves. I made an equation which I called the Goodiepal equation, and I still think you can't disprove it. It goes like this: The further a message has to travel over space and time, the more important things you can add to its content.[6] This could very well be one of the most interesting things I have ever said. Now that would be my answer to your first question.

DH: A lot of your work deals with, in different ways, the topic of surveillance. In what ways does this topic occur in your work or perhaps your investment in escaping from surveillance through a certain type of passage through national residencies and international mailing addresses, wifi, softwares, etc.?

GP: As a child, you always try to find a free-space for your artworks. This will be my answer to your second question. As a child, you try to find a free space where you can art-out or play-out–those things are connected—art and play are the same to me. That is why I fled to the internet because when I was young, my mother didn't understand what computers—hence the internet was—therefore it was my free space. Today a lot of youth escapes social media like Facebook because their parents are active on the same medias. Now there is nothing new in that. What instead is new is the fact that the older you get, the more of a body of content do you build.

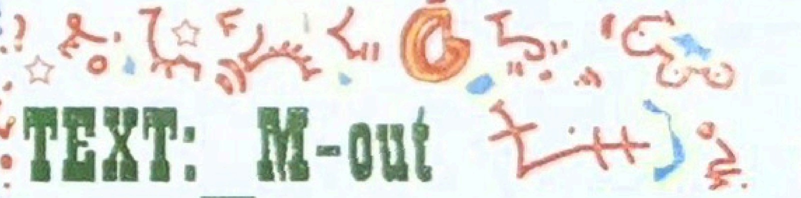
I just went to the Danish composer's union summer fest. And there was a lot of white people sitting around tables drinking, eating meat, and being very proud of being Nordic. Nordic rules, Nordic beauty and Nordic specialities like painting the nordic lights in the sky, or "painters paintings" the special melancholy in Swedish tonality in the låts and that kind of folk music was discussed a lot, and every single person around the table was somehow feeling like they were part of the elite. There was also a little quiz, and at that quiz we were quizzing statements from other Danish composers. This is nationalism on its worst accord. And of course, no free space can be created inside such a thing.

So if you want to have a free space, you have to make loopholes and constantly jump in and out of them. So I am not so much afraid of surveillance as I am afraid of being cornered in one way of existing versus another one. That's why I have never sharpened my English to be like, for example, a national English-speaking person's English, I am still speaking with just the language of the unknown foreigner. I still rock my English as the language of the unknown foreigner, yes.

So the older you get, the faster you have to run to find the loopholes that lead to free spaces where art can grow. I am still running, but I am getting older.

DH: Do you see yourself as a digital nomad?– defined as being anarchically outside of institutional / work / perhaps also regional or governmental affiliations because of the growth of digital work practices, and the ability for artists / creators to work remotely. Or perhaps maybe you see your life on the road as a sort of attempt to understand or parody the way that artists, representing a sort of globalized middle class in their access to the institutions of the rich, while stereotypicalized, and sometimes performed poverty, are able to find loopholes in national administration, taxes, etc. and subvert aspects of national politics by finding creative ways not to abide by their rules and borders. What do you think?

GP: Question number 3: If I see myself as a digital nomad? No, but I find it flattering if you see me like that. I am still out of most institutional frameworks. However, I don't believe that it is a necessity to stay out of institutional



my mechanical bird to them, or actually only selling half of my mechanical bird to them. I still own a lot of the screws to the bird, because actually there are two, so that will be bird-s. And if they kick me out, they have to take my work apart. Which they are not ready to do, because they have paid money for it to begin with. Money is not power in institutional games but it is certainly the key to opening the big door of actions.

Now about money in art. Well, I was paid quite a lot of money for my mechanical bird when it was sold to the National Gallery, or actually my gallerist was paid a lot of money. But he has spent all the money on cocaine and he is really hard to get ahold of, so I am probably never going to see much of that money. But it opened up some doors where I have been able to do a lot of interesting things at the museum. Like a lot of interesting lectures, synthesizer workshops on, workshops on escoterity, Resonance computing, and the likes. Things that I found interesting.

(...)

So art has to be kept alive, and that would be my answer to that. Open source or not, the only way to keep things alive is by making them live, like a story, or a campfire story. They change over time and are abducted by the times they exist in. (...) You have to build change into art or the stories about art.

DH: I've noticed that there is what seems like a strain tendency within contemporary art to gesture towards an incorporation of techno / rave subcultures within contemporary art production methods and themes. Your musical work, specifically tracks that impose poetic spoken word mixed over dub / rave tracks seem to be playing with or troubling the idea of philosophical and dub / rave work combining, does this make sense? In what way are musical terms of musical subcultures; whether the discourse of syncopation, arpeggiation, reverent or irreverent approach to melody, and improvisational aesthetics that collided in your work, and how are they used as stand-ins for certain types of political sentiments or tendencies?

Right. The incorporation of rave culture and techno cultures in contemporary art. Well, that is just the same as how beat culture liked to incorporate jazz music in that art form. It has something to do with the fact that techno-culture is dead and therefore not scary any longer, and young people can relive it and play with the beauty of it, just in the same way as in the 90s people started to be interested in acid rock from the 60s, and in the noughties (00s) people started to be interested in punk culture. I mean, when I was a child the Sex Pistols seemed so ridiculously outdated, just laughable for me. It was first later on for me when ...

JUMP TO TEXT:_C

frameworks, I think you just have to be aware that they exist, and to be able to attack them from the inside, if you are allowed to enter one way or another. However, so when I have done my lectures at Harvard, Brown, Cal Arts, or the Danish Composer's Union, I have done it in ways which could attack the system from the inside.[6] Not attacking for breaking it down, just seeing how much their walls could resist. And that is the only way that you can talk pure academia because that is the only way to challenge things from the inside that have been going on inside of the world of academia ever since the word was originally invented.

I like what you write here "stereotypicalized, (catalyzed) and sometimes performed poverty." The only thing I will say is that you will have much more freedom if you by any chance can make it impossible for people to find out if you let's say are from Austria, Sweden, Germany, or Iceland. These are places that are very close to each other but you will be reacted to in very different ways if you blur the lines of where you are from. Most people like to draw, or mark up their lines of where they are from. But I think it's much more important to blur the lines, if you want to find a free space where art can grow. Yes.

DH: The notion of "open sourcing" seems to be a recurrent theme in your recent work, where you are literally taking to Facebook to offer free original artwork giveaways if the recipient promises to modify or improve upon the object–as in the case of the *Kommunal Klon Komputer 2* and other versions of the bike. One might say you are playing with the idea of seriality in the names you give to the artworks, almost like a Fluxus throwback. But more generally, in what way are you using objects (or lifestyles) you produce to understand or modify the conditions of open source culture? How do your chosen limited releases, one-time editions, enact a sort of Marxist materialism?

GP: Your next question ends with "Marxist materialism" and I find that very, very "whoa." Marxism is debated a lot these days and I think all these ideas and thoughts just when we thought they were disappearing are coming back in a very massive way. The notion of open-sourcing in my work. Well, I've never talked much about open sourcing to begin with… I generally think and believe that all artworks have to be alive, else they die. It is Disney's only luck that fan culture exists and that everybody likes to take home and play with, and reinvent stories with the characters, else it would have died a long time ago. Although this is in many ways against Walt Disney's ideas and ideals.

Hedge Wizard
More True Than Time Thought



Goodiepal collection at the National Gallery of Denmark, 2014. Images from ƀapdec / Gabriel Peña

TEXT: _C-out

I was told, I did not understand but for me they were noisy, ugly, rock musicians because I was part of a techno underground when I grew up. Later on I was told that it was very advanced and very sophisticated what they were doing and I actually even went to some dinners with Malcom Mclearn (Sex Pistols impresario) because all the people wanted me to do that, and he was a very nice old man but I didn't understand anything he was saying. He talked about breaking down society through clothes and fashion, and he talked about how music was an instigator of revolution, and I was just thinking, "this man comes from a different world." Today of course I can see different things in it but generally speaking it was because, I think that when a culture is severely dead, you can relive it and extract a bit of beauty from it and make that beauty live again. I mean hippie culture died through the 70s and 80s, and some of the progressive hippie culture had enough power that it could be reopened or re-animated in the 90s. Personally the only 3 things that interests me of the 90's is this relatively unexplored music that I would love people to explore some more:

- ~~https://www.youtube.com/watch?v=h-U4dvrQD_k~~
- ~~https://www.youtube.com/watch?v=Rp1AOyfX-v0~~
- ~~https://www.discogs.com/artist/41317-Sil-Electronics~~

There is a hidden free space for the youth in the unexplored pockets of the 90's, but be carefull Red Bull will be there in a second.

The same is happening with techno-culture, only the strong survives, the rest is just mimicking. But there is a ton of modern music machinery that makes techno sounds by the book, which is of course also very different from original techno where nobody had keyboards that made techno sounds. You had to work rather hard on them to make them do techno sounds. None of them when you bought them did techno sounds to begin with. I don't think there is anything wrong with that, but I think a lot of artists that have a lot of money and buy retro gear for a lot of cash–these people are all romantics and they are dreaming of a time when they were not there, and I was there, so I can tell you how it was, and I can also tell you about the stupidity in the culture. But that doesn't really matter. It is a thing, and all modern art basically right now includes TEK and RAVE elements in its music making or in its aesthetics; it could be visual, it could be soundwise, or this sort of thing.

And that is very interesting, but it's also just a way of dreaming. Because right now techno culture and subculture is a free space, simply because mainstream culture has moved on. For example a lot of music by Drake and Kanye West, uses the 808 rhythm box. *[beatboxing]* And the 909 rhythm box used in 80s …

JUMP TO TEXT: _5

I have just noticed myself that as soon as art objects end up in galleries or museums, they generally die. Therefore I run my own exhibition at the National Gallery in Denmark, where I present other people's artwork, and I constantly change it so that something new is happening all the time. That keeps the room and the Goodiepal collection at the National Gallery of Denmark alive.[7] So far, I have done a lecture in the room every week, and I am present at the Gallery almost every day when I am in Copenhagen. The Museum hates me for this, and wants to kick me out. But I have done some clever ins and outs by selling …

JUMP TO TEXT: _M

TEXT: _5-out

music has completely different frequency range sounds *[/beatboxing]*. These kinds of rhythmic structures do not exist in mainstream culture, and so therefore it is a freespace. It's the same thing with visual art. People are so tired of hand drawn record covers, and hand drawn fliers, nowadays they want to go back to the printer, and the computer layout. Can I blame them? Absolutely not.

((re. But the real avangade will, already be sniffing around, the super death-art of 2007 - hand drawn Broadway Market craftbear labels -- it is true - But they will stay underground for quite some time still…))

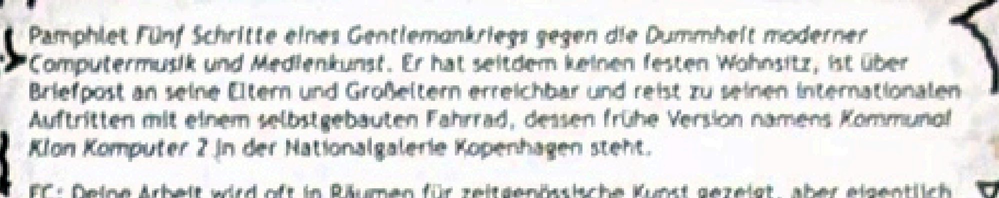
1. ~~Falsch.~~ ↩
2. ~~https://www.youtube.com/watch?v=7f1bBbTzs0A~~ ↩
3. ~~"Slave to love" without Mr. Ferry. Goodiepal – A Day in the Mouth episode 5. Sami Sänpäkkilä. And a different copyright codex with Mr. Ferry.~~ ↩
4. ~~ALKU 31 IMBECIL CD-ROM OUT OF PRINT but still available as ALKU 33 IMBECIL ISO IMAGE.~~ ↩
5. ~~"Goodiepal—a mini portrait." Unseen Recordings.~~ ↩
6. ~~"Goodiepal and the Danish Broadcasting Corporation Conspiracy," January 22, 2008. WFMU blog.~~ ↩
7. ~~https://www.instagram.com/p/BGRSD9awLIr/?tagged=goodiepal~~ ↩

--- Links will be of no use for you since you are not on the Internet, you are reading a record cover… However if you fancy trying some of the links out, this article is currently still available online! ---- I am sure you can find it... Good luck…

Radikales Computing: Goodiepal

<--This article was written for: KUNSTFORUM -- >>BAND 242, 2016, TITEL: POSTDIGITAL 1, S. 112<< and is completely out-dated, I mean I Fly aero-planes, I drink coffee, I use Chromebook (Florian gave me one) & I might even have a cell-phone around somewhere?? - Anyway Florian Cramer did the hard work – and it's probably one of the best interviews that I have ever given…---

Der Faröer und Däne Goodiepal (geb. Parl Kristian Bjørn Vester) wurde in den 1990er Jahren als elektronischer Musiker bekannt. In den frühen 2000er Jahren lehrte er am Institut für elektroakustische Musik der Königlichen Musikakademie in Aarhus. Dort entwickelte er sein Konzept "radikaler Computermusik" sowie ein Kompositionssystem auf der Basis von Baukastenspielen, das er unter anderem auf der 5. Berlin Biennale 2008 vorstellte. Im selben Jahr brach er mit elektronischer Musik und schrieb ein



Pamphlet *Fünf Schritte eines Gentlemankriegs gegen die Dummheit moderner Computermusik und Medienkunst*. Er hat seitdem keinen festen Wohnsitz, ist über Briefpost an seine Eltern und Großeltern erreichbar und reist zu seinen internationalen Auftritten mit einem selbstgebauten Fahrrad, dessen frühe Version namens *Kommunal Klon Komputer 2* in der Nationalgalerie Kopenhagen steht.

FC: Deine Arbeit wird oft in Räumen für zeitgenössische Kunst gezeigt, aber eigentlich begann sie als Musik. Hat sich da etwas verschoben?

Goodiepal: Ich nenne sie noch immer Musik. Mir wird immer mehr bewusst, dass man mich langsam, aber sicher in den Kunstbetrieb abgeschoben hat.

FC: Du hast Du eine Spieluhr, einen mechanischen Vogel, gebaut und Dein Hab und Gut an Dein Publikum verschenkt. Gibt es eine Verbindung zwischen der Spieluhr und dem Verschenken?

Goodiepal: Ich fände es wunderbar, wenn es da eine Verbindung gäbe. Kennst Du sie vielleicht?

FC: Ich hätte da schon eine Vermutung. Man könnte beides als Konsequenz der Hackerkultur begreifen… HAK HAK

Goodiepal: Ja, sehr wahrscheinlich stimmt das. Es war ganz einfach. Ich hatte Musik auf einem französischen Schallplattenlabel veröffentlicht, das heute noch existiert, sich aber sehr verändert hat. Zur gleichen Zeit gab es damals, im Jahr 2000, viele akademische Debatten über Computer, "Sharing" und das Internet. Man redete viel über Deleuze. Es gab sogar ein Plattenlabel namens Mille Plateaux [nach dem gleichnamigen Buch von Gilles Deleuze und Félix Guattari, FC]. Aber das alles reduzierte sich eigentlich auf eine markenorientierte Kultur unter dem Motto "Ich und mein Apple Macintosh". Damals begann ich, mich systematischer für Computer zu interessieren und deren Geschichte zurückzuverfolgen. Ich war schon immer handwerklich begabt und hatte auch ein bisschen Erfahrung mit Lockpicking, dem Knacken von Schlössern, und einfacher Mechanik. So begann ich mich für Webstühle zu interessieren und für die Lochkarten zur Ansteuerung dieser Webstühle.

FC: …was zur Frühgeschichte der Computer im 19. Jahrhundert um den Universalwissenschaftler Charles Babbage und die erste Programmiererin Ada Lovelace führt…

Goodiepal: Halt! So einfach ist das nicht. Denn diese Maschinen waren eine Sackgasse - sehr interessant, aber nicht wirklich mit der echten Geschichte des Computers verbunden. Für mich beginnt die echte Geschichte des Computers mit Francis Bacon und seiner Idee, menschliche Sprache auf Buchstaben-Platzhalter zu reduzieren. Die Geschichte von Babbage hingegen handelt von Uhrmacherei, einer heute überholten europäischen Kunstform. Ein Uhrwerk dreht sich immer im Kreis, per Minute, per Stunde, während ein moderner Computer einfach einen Prozess von a nach b laufen lässt.

FC: …linear, nicht zirkulär…



The Lone Deranger 2

Goodiepal: Ja, genau. Während die Babbage-Maschine zirkulär ist. Ich finde, dass wir dahin zurückkehren könnten, in der Philosophie und in der Wissenschaft, aber auch in der Kunst. Stattdessen ist das zirkuläre Konzept heute beinahe verschwunden.

FC: Und Dein mechanischer Vogel?

Goodiepal: Der ist auch zirkulär. Er arbeitet mit Sequenzen, die einem zirkulären Mechanismus einprogrammiert sind. Ich kann dann mit meinen Fingern spielend eingreifen.

Freiräume zu Bindungsstrukturen

FC: Einerseits hast Du die elektronische Musik hinter Dir gelassen, um Dinge zu bauen, andererseits hast Du Dich aller Dinge entledigt, indem Du sie verschenkt hast…

Goodiepal: Das war natürlich sehr schön, und ich habe viel Geld verschenkt. Aber das war eine sehr persönliche Angelegenheit. Es ging mir nicht so sehr gegen den Materialismus. Ohnehin gibt es eine neue Form des Materialismus in dem Sinne, dass alles, was heute mit Computern zu tun hat, auf festen Orten basiert: Dass jeder Computer eine IP-Adresse hat, worauf sich die Polizei heute einschiesst; dass Telefone zwar um die ganze Welt reisen können, dabei aber immer mit einer bestimmten Firma, in einem bestimmten Land verbunden bleiben, wo Du monatlich bezahlst. $ € etc.

Wenn man heute radikal mit Computern arbeiten will, muss man - so glaube ich - dauernd unterwegs sein. Radikales Computing bedeutet, diese Bindungsstrukturen zu vermeiden. Das Netzwerk ist kein Freiraum mehr, sondern eine Bindungsstruktur. Du musst nun regelmäßig einchecken, für Facebook oder um Deine E-Mail zu lesen, und so weiter.

In meiner Jugend waren Computer noch ein Freiraum. Das gewöhnliche Leben kam darin nicht vor. Sie waren etwas für Leute, die Lovecraft lasen, okkulter Magie anhangen, Drogen nahmen, nachts lange aufblieben, sich abseitige Pornographie 'reinzogen. Jeder, der keinen Platz in der normalen Gesellschaft hatte, hatte einen Computer, schrieb lange Listen seiner Lieblingsbücher und ähnlichem Zeug und druckte sie aus.

FC: War das Verschenken aller Deiner Dinge ein Akt der Befreiung, so, wie man sich im Leben gelegentlich radikal von Dingen trennen muss, um alte Zöpfe abzuschneiden?

Goodiepal: Wenn man einmal zu überlegen beginnt, wie man alle seine Habseligkeiten immer mit sich führen kann, was ich - mit meinem Fahrradfahren - im Wortsinne getan habe, dann kann selbst ein Bleistift zu Ballast werden. Brauche ich ihn wirklich? Das ist aber nur eine Seite der Medaille. Viele der Dinge, die ich besaß, brauchten eine neue Sichtweise, um wieder richtig gewürdigt werden zu können. Und das passiert, wenn sie in den Besitz anderer übergehen.

Irgendwie verstehe ich das, was ich tue, immer noch als "radikales Computing". Als ich mein Buch "Radical Computer Music" schrieb, war "radikal" fast zur Lachnummer verkommen. Heute gibt es radikale Philosophie, radikales Hacking, radikales dies und radikales das, aber der Begriff hat seinen Witz verloren.

Sekten der künstlichen Intelligenz

FC: Was er wörtlich besagt, dass man nämlich zur Wurzel von etwas zurückgeht, hast Du in Deiner Arbeit ja immer wieder getan.

Goodiepal: Ja, sicher. Aber dann gibt es all die Debatten über künstliche Intelligenz, die sich im Laufe der Zeit, in der ich sie verfolgt habe, völlig geändert haben… Früher sagte ich meinen Studenten: Seht Euch das an, die Informatik sagt voraus, dass Computer in zwanzig Jahren intelligenter als Menschen sein werden, und zwar hier in einem Artikel aus den 1960er Jahren, hier in einem Artikel aus den 70ern und hier in einem aus den 80ern… Aber lasst uns mal so tun, als ob das schon eingetroffen sei. Lasst uns Musik für eine künstliche Intelligenz machen. Das war beinahe Science Fiction-Niveau. Als ich dies damals meinen Studenten vorschlug, wurde ich gefeuert - von der Königlichen Musikakademie Aarhus, in London, wo immer ich war. Aber damals war ich jung und konnte drüber lachen.

Heute könnte ich über dasselbe Thema Vorlesungen geben, und jeder würde nur sagen, ja gut, künstliche Intelligenz, die haben wir schon. Wegen Leuten wie Ray Kurzweil [Populärwissenschaftler und Gründer der von Google gesponserten "Singularity University"] ist das jetzt akzeptiert. Aber es gibt eine grundlegende Sache, die weder entdeckt, noch überhaupt reflektiert wird: Was ist denn überhaupt Intelligenz? Was ist Bewusstsein? Niemand beschäftigt sich damit ernsthaft. Die künstliche Intelligenz behauptet, dass es nur eine Frage ausreichend vieler neuronaler Verbindungen ist, bis etwas intelligent wird und lebt. Aber dann müsste das Verkehrssystem intelligentes Leben sein, die Wasserversorgung auch, aber ist das wirklich so? In diesen Diskursen findet praktisch keine Diskussion statt, weil ihre Protagonisten als Sekten eines futuristischen Glaubens agieren.

Das Produzieren von Spuren

FC: Der Raum, den Du hier im Rahmen des transmediale-Festivals eingerichtet hast, erinnert mich an Installationen von Joseph Beuys und dem Fluxuskünstler Henning Christiansen aus den 1970er und 1980er Jahren.

Goodiepal: So "arty"? Ich wollte es sehr clean und präsentations-artig einrichten.

FC: Aber letztlich ist es nicht Deine Entscheidung, ob es ein Kunstwerk ist oder nicht. Wie kannst Du wissen, was damit in ein paar Jahren oder Jahrzehnten geschieht, so, wie zum Beispiel mit den Aktionsobjekten von Fluxuskünstlern?

Goodiepal: Ja, aber viele Fluxuskünstler schufen ihre Kunstobjekte als Absprungbretter für philosophische Ideen. Einige von ihnen verdienten mehr Geld als andere - Joseph Beuys zum Beispiel viel mehr als Henning Christiansen. Seine Arbeiten hatten eine ansprechende visuelle Ästhetik und waren deshalb begehrter als zum Beispiel eine Schallplatte.

FC: Zeichentheoretiker würden viele Fluxusobjekte "indexikalisch" nennen, weil sie Überbleibsel oder Spuren von Aktionen sind. Tut man Deiner Arbeit Unrecht an, wenn man auch sie "indexikalisch" nennt? Du bist ständig unterwegs und hinterlässt sie als Deine Spur?

Goodiepal: Wahrscheinlich ja! So habe ich das noch nicht gesehen, aber das ist eine sehr gute Beschreibung - auch wenn sie etwas langweilig klingt…

FC: Wenigstens führt das mich zu meiner Kernfrage: Der Musikbetrieb kommt mit Spuren nicht gut zurecht, weil sie aus seinem klassischen Raster von Studioproduktion versus Performance fallen. Aber der Kunstbetrieb liebt Spuren.

Goodiepal: Stimmt. So habe ich das noch nicht gesehen. Du meinst, ich falle in den Kunstbetrieb, weil ich Spuren hinterlasse. - Was du sagt, stimmt erschreckend.

Slow Food und die Goodiepal-Gleichung

FC: In der Musikzeitschrift "The Wire" sehe ich regelmäßig Deine Botschaften, die Du als Annonce schaltest, und lese sie als Deine Spuren. Deine Kommunikation per Briefpost lässt sich auch so deuten.

Goodiepal: Ja. Ich schreibe mir sogar alle Briefe auf, die ich empfange, so dass ich sie zurückverfolgen und später an dieselbe Adresse schreiben kann. Ich habe eine "Goodiepal-Gleichung" aufgestellt, das einzig Interessante, was ich jemals gesagt habe: Je länger eine Botschaft durch Raum und Zeit reisen muss, desto mehr Wichtigkeit gewinnt ihr Inhalt. Das ist um so signifikanter im Computerzeitalter, weil es in ihm nur noch darum geht, wie etwas schneller, schneller, schneller von a nach b bewegt werden kann. Doch je schneller sich Dinge bewegen, desto uninteressanter werden sie. Gib ihnen ein paar Tage, ein paar Monate oder sogar ein paar Jahre. The Goodiepal Equation

FC: Da bist Du nahe an McLuhan und seiner Theorie vom Medium als Botschaft…

Goodiepal: Nein, nicht unbedingt! Es gibt da einen Unterschied, weil meine Hypothese nämlich einen Punkt beschreibt, an dem die ganze Informationstechnologie, das Internet, künstliche Intelligenz, Computer, der ganze Silicon Valley-Hype umdenken und sich neu erfinden muss. Wenn man die Dinge ständig schneller und schneller und schneller durch ständig kleinere und kleinere und kleinere Räume schickt, schwindet die Bedeutung dessen, was man überträgt, immer mehr. Es kommt dann nicht mehr zu künstlicher Intelligenz, weil diese künstliche Intelligenz nichts mehr hat, worüber sie nachdenken könnte.

FC: Vertrittst Du da nicht eine Art Romantik?

Goodiepal: Aber sicher!

Der Wert unlesbarer Briefe

FC: Und eine Slow Food-Haltung?

Goodiepal: Gut wenn man es so nennt, denn ich hasse diesen Begriff! Vielleicht predige ich Slow Food. Aber auch neue Freiräume. Computerhacking ist tot. Wer sich heute noch Hacker nennt, ist ein Verlierer. Jeder nennt sich heute Hacker. Was meinen diese Leute zum Henker nochmal? Dass man iPhone-Apps schreibt? Viele meiner "Hacker"-Freunde tun das.

Es geht mir nicht um Verlangsamung, sondern eine militärischere Herangehensweise an mein Leben. Einfach zu sagen: Dort und dort bin ich nicht erreichbar. - Aber das

Postsystem wird sterben, noch zu unseren Lebzeiten. Es wird nicht vollständig verschwinden, aber sich darauf reduzieren, dass man im Laden um die Ecke sein Paket abholt.

Ich habe ein beinahe autonomes Postsystem. Es funktioniert so: Du schickst meiner Großmutter einen Brief, sie hebt ihn in einer Plastiktüte auf, und wenn jemand bei ihr klingelt - ich muss es ihr nicht einmal ankündigen -, dann überreicht sie dieser Person alle Briefe. Natürlich kann man mich so hacken. Alle möglichen Dinge passieren, Dinge, die ich niemals per E-Mail empfangen würde. Hier zum Beispiel ist jemand, der meinen mechanischen Vogel für eine Autoreise quer durch die Vereinigten Straßen haben will (lacht), inspiriert durch meine Fahrradreisen. Er ist - roooaaaaar! - völlig begeistert von dem, was er da vorhat. Das ist offenbar seine Partitur, und er möchte dafür sorgen, dass sie nicht nur in seinem Kopf bleibt, sondern Wirklichkeit wird. Wird dieser Mann jemals seine Reise antreten? Ich werde ihm schreiben und sagen: Ja, du kannst meinen mechanischen Vogel ausleihen, selbst wenn er dann in einem Museum oder sonstwo steht. Ich werde mit ihm brieflich einen Vertrag abschliessen, wenn er sich wirklich dafür entscheidet, diese Reise im Jahr 2018 zu machen. YES..

FC: Ähnliche postalische Experimente gab es auch in der Mail Art der 1970er und 1980er Jahre…

Goodiepal: Ja, klar. Viele Leute sagen mir das: Was Du da machst, ist Mail Art. Und ich werde mich nicht hinstellen und sagen, dass das nicht stimmt. Doch handelt es sich wirklich um Mail Art, wenn es bloße Information ist? Ich versende keine Kunstwerke, sondern nur Information. Ausserdem interessiert mich die Verteilung von Information über Freunde, Fragen wie: Respektieren andere Leute dies, kann man Briefe schreiben, die erst interessant werden, wenn sie abgefangen und mitgelesen werden?

FC: Man kann Dich aber auch sehr leicht manipulieren, einfach, indem man Dir Briefe schickt und Dich dadurch zur Kommunikation zwingt.

Goodiepal: Ja, ja, ja. Aber auf diese Weise zieht man auch die Freaks an, was mir sehr gefällt. Da kommt etwas an, und Du fragst Dich: "Wo ist der Brief?", und dann: "Ich kann ihn nicht lesen?", und dann: "Der Typ hat ihn ohne Farbband getippt". Das tut er übrigens immer. Eine manische Person. Hätte man SMS-Kontakt mit ihm, würde er Dir vielleicht fünfzig SMS hintereinander schicken. Nun schickt er diese Briefe, die nicht dafür gedacht sind, gelesen zu werden. Sie gehören nur ihm, und das tut ihm gut. Er ist ein kauziger Typ, wohnt in einer schwedischen Kleinstadt und war in seinen jungen Jahren in Kopenhagen, wo er William S. Burroughs traf und beschloss, auf Heroin zu gehen. Dann verlor er den Boden, ging zurück nach Schweden, saß ein paar Jahre in der Psychiatrie, kam wieder raus und trägt noch immer seine Lederjacke, spritzt noch immer ein bisschen Heroin, während alle anderen, die damals in Kopenhagen waren, aufgehört haben und Veganer geworden sind. Er ist der letzte, der letzte Junkie in der Lederjacke, der aussieht wie Andy Warhol. Ein sehr interessanter, sehr sensibler Typ. Immer, wenn Du ihn triffst, gibt er Dir etwas. Und es ist immer etwas, von dem Du denkst: Wie konnte er das nur wissen… Zum Beispiel ein Buch, von dem Du die ersten beiden Bände hast und vergeblich den dritten suchst, und Du triffst ihn, und er hat ihn für Dich.

Musik für Flughäfen

FC: Ist also Deine Methode des Verschenkens und Verlangsamens ein Hack, der Leute provoziert, Dir interessante Dinge zurückzugeben?

Goodiepal: Nein, hoffentlich nicht! Die ganze Verlangsamung macht mir auch Kopfzerbrechen, weil sie mich zu nahe an Slow Food bringt. Ich hasse das.

FC: Kennst Du den sogenannten Akzelerationismus…

Goodiepal: Ich wäre gerne ein Akzelerationist! Ich könnte jetzt gleich sagen, dass ich Akzelerationist wäre, aber niemand würde mir glauben.

FC: …eine philosophische Strömung, die sagt, dass man die kapitalistischen Zustände noch stärker beschleunigen muss, um sie zum Einsturz zu bringen.

Goodiepal: Auf meinen Plattencovern sage ich immer wieder mal "Ich werde wieder im Flugzeug reisen". Und dann sind mir alle meine Hippiefreunde - die tatsächlich alle selbst im Flugzeug reisen - wieder böse. Gib mir einfach Zigarren erster Klasse, warum nicht. Aber ich darf das nicht. Und darin bin ich jetzt gefangen. Daher denke ich, dass es das Provokativste ist, was ich tun könnte.

FC: Du könntest Dir zum Beispiel ein Facebook-Profil zulegen… GOT ONE NOW

Goodiepal: Was wäre, wenn ich mir eines dieser Google Chromebooks kaufen würde, einfach nur um allen den Mittelfinger zu zeigen? Denn für alle computerkulturliebenden Dreizimmer-Altbauwohnungs-Berliner ist das das absolute Feindbild! Diese Maschine, die nicht einmal Deine Plattensammlung beherbergen kann, auf der Du einfach nichts hast, die hässlich ist und von Google, uncooler Plastikschrott. Doch wenn man wirklich radikal sein will, heute, muss man so eine Maschine zumindest erforschen statt all dieser Selbstverwirklichungs-Dinger. Du musst erforschen, was sie mit Dir anstellt.

FC: Wird Dich der Kunstbetrieb fallen lassen, wenn Du auf Dein Chromebook umgestiegen bist?

Goodiepal: Ja, ja. Alle werden es hassen. Genauso, wie es alle meine Internet- und Computerkultur-Freunde gehasst haben, als ich mit dem Fahrradfahren anfing und verkündete, dass ich nun meine eigene Elektrizität herstellen würde. An meinem Fahrrad hatte ich zwei Dynamos, mit denen ich einen 12 Volt-Akku fast vollständig aufladen konnte. Nach einem Tag Radfahren war so ein ganzes Akkupack geladen, mit dem ich mit meinen Instrumenten eine halbe Stunde lang auftreten konnte. Das fand ich toll, damals. Aber meine computerverliebten, flugzeugreisenden Freunde hassten es. Sie versuchten, mich von Ausstellungen fernzuhalten. Es gab da zum Beispiel ein Festival "Sustainable Art" in Frankreich, aber was dort wirklich zu sehen war, waren Videos. Nachhaltige Kunst, was für eine Scheisse redeten die? Da flogen Künstler aus Los Angeles ein, die sich im Regenwald hatten filmen lassen… Klar, es ging ums Aussterben von Arten, aber es war alles andere als nachhaltig. Da fehlte (klatscht in die Hände) jede Praxis.

FC: Der Akzelerationismus plädiert fürs Gegenteil, Easyjet-Punk gewissermaßen.

Goodiepal: Ja, aber ich bin da noch nicht konsequent, aber habe mir schon kleine Dinge ausgedacht. Auf dem Fahrrad wurde ich zweimal angegriffen, das erste Mal in

Northampton [wonach Goodiepal mehrere Wochen lang im Krankenhaus lag, FC]. Danach wollte ich einen Motor in meinem Fahrrad. Ich schrieb sogar auf einem meiner Plattencover, dass mein Fahrrad jetzt einen Motor habe. Aber in Wahrheit (senkt die Stimme) hat es keinen Motor… Weil ich ein Scheiss-Hippie bin!

FC: Hast Du Angst vor Veränderung?

Goodiepal: Nein, ich werde nur langsam alt. Meine moralischen Werte haben sich gefestigt. Da wird es schwieriger, sich noch einen Ruck zu geben. Aber ich kann mir immer noch dieses Scheiss-Chromebook kaufen. Das verschafft mir wieder etwas Luft!

…ENDE


Some times
Brother
Becomes
Sister
Brother
NOT ACCEPT
Go Vegan
Thanks you for Helping
LOVE
Swedish
Danish
Norwigen
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